Catalogue

ART COLLECTION

OF THE

HONORABLE T. B. WALKER

MINNEAPOLIS, MINNESOTA

CALIFORNIA PALACE
of the
LEGION OF HONOR
LINCOLN PARK
SAN FRANCISCO,
CALIFORNIA
1925

Ellis K. Wakeshouse.
San Francisco.
12. Aug - 928.

1928. Mr. T. B. Walker has died & presented his pictures & the Gallery for them, to Minneapolis.

The California Palace of the Legion of Honor (View of Front Entrance)

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The California Palace of the Legion of Honor (View of Court of Honor)

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The California Palace of the Legion of Honor (View of the Triumphal Arch)

Sketch of the California Palace of the Legion of Honor Lincoln Park, San Francisco

The California Palace of the Legion of Honor is placed at the summit of one of the hills overlooking that "Golden Gate" which opens the immensities of the Pacific to the voyager leaving San Francisco.

This Museum was presented to the City by the late Adolph B. Spreckels and his wife, Alma de Bretteville Spreckels, to the memory of the California soldiers fallen in the Great War. It is intended to honor the dead, while serving the living. Erected on ground offered by the San Francisco Municipality, its glorious lines rise in the magnificent frame of Lincoln Park.

The style of the California Palace of the Legion of Honor is French Renaissance of the period of Louis XVI, which lends itself well to the quiet, dignified treatment necessary for museums. Behind the Triumphal Arch, which is surrounded by colonnades, and which constitutes the entrance to the Palace, extends a spacious Court of Honor, surrounded by Ionic columns prolonging those of the façade. The Rotunda is the point of departure of the long galleries, destined for the exhibition of tapestries, paintings, sculptures, engravings, prints, and other works of art. Constructed of stone and steel, under the direction of the American architect, George Adrian Applegarth, a native of California, the Museum is equipped with a perfect lighting system permitting of visits both by day and by night.

On the main floor there are nineteen galleries for paintings, sculpture, and all works of art, which include the Tapestry Hall and the two Garden Courts, where fountains, semi-tropical flowers and plants are placed, and where one may rest while making the circuit of the Museum. On the terrace floor are the offices, library, tea room, studios, and theatre.

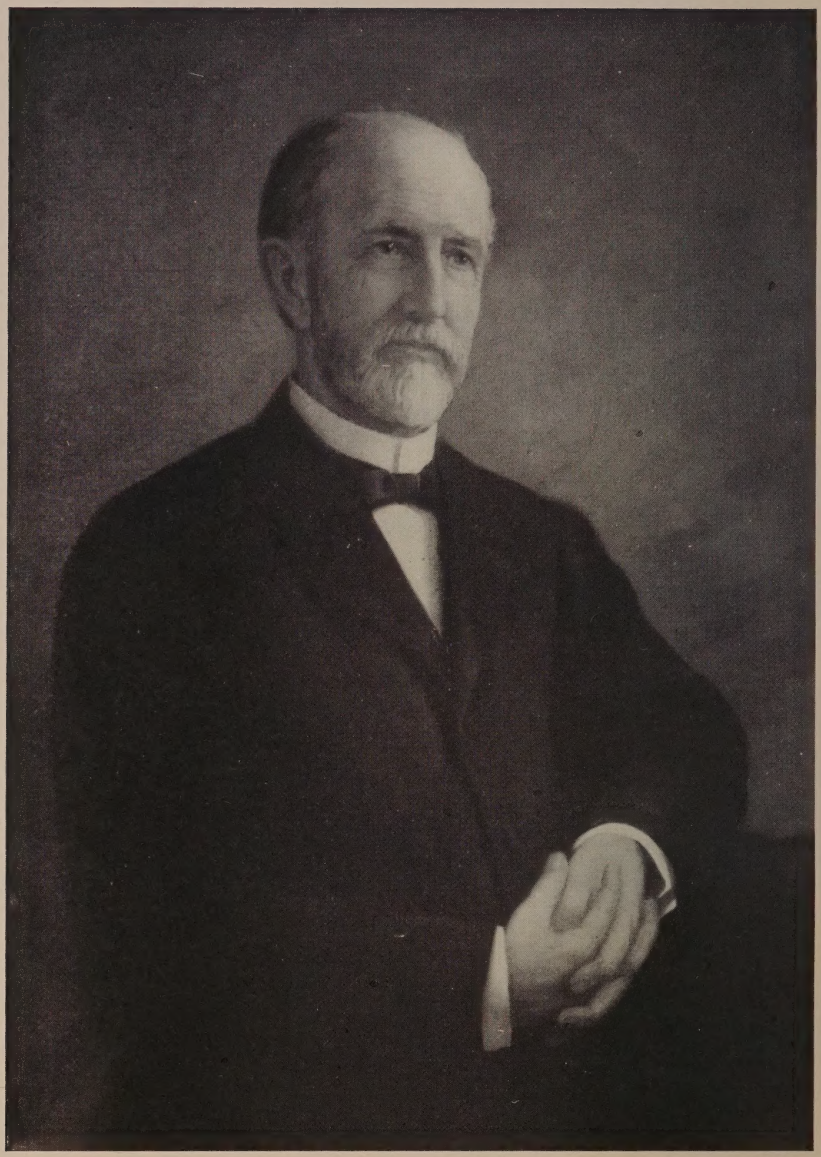
Another magnificent feature of the Palace is the unique pipe organ installation, which is the splendid gift of John D. Spreckels. The main instrument is placed over the vestibule, and the echo-organ at the opposite end of the building. In the Triumphal Arch is installed a full set of chimes and a fanfare of trumpets, which may be heard for several miles over the city and out at sea.

The setting of the California Palace of the Legion of Honor is most dramatic and beautiful. There are few monuments in history which have had sites equal to this. The Taj Mahal has a very beautiful location, but not as dramatic. The Parthenon has a most commanding situation, but not as beautiful an approach. Many of the English cathedrals are finely placed, with spaces parked about them; but the French, Italian, and Spanish cathedrals are usually situated in the center of the cities with the habitations surrounding them, as it were, under their protection.

The California Palace of the Legion of Honor stands in its majesty high on a hill. On one side far, far below lies the blue water of the Pacific. In the middle distance one sees the Golden Gate, and to the right San Francisco, shimmering in the sunlight, has the appearance of an Italian or a Spanish city.

The above are only a few suggestions of some of the interesting features of the Palace, but it needs a visit to the building itself to tell the whole story. It is then that the thought and purpose of this great gift to San Francisco can be fully appreciated.

CORNELIA B. SAGE QUINTON,
WILLIAM WARREN QUINTON,
Directors.



PATTERSON (William)
Contemporary American School

1. "Portrait of the Honorable Thomas Barlow Walker of Minneapolis, Minn."

Biographical Sketch of the Honorable Thomas Barlow Walker

The Honorable Thomas Barlow Walker, lumberman, was born at Xenia, Ohio, February 1, 1840. He was the son of Platt Bayless and Anstis Keziah (Barlow) Walker; married Harriet G. Hulet, of Berea, Ohio. In his youth he taught school and later became a traveling salesman. He went to Minneapolis in 1862, where he was engaged on government surveys, and later on survey for the St. Paul and Duluth Railway. Mr. Walker has been the largest operator in timber lands and lumbering operations in the forests of Minnesota, and has extensive interests in California white and sugar pine. He was the projector and builder of St. Louis Park, suburb, and the trolley line to it. He has extensive property in the City of Minneapolis, and is the builder of the Central City Market and the Wholesale Commission District, which are among the chief commercial features of the City of Minneapolis.

The Honorable T. B. Walker was the originator and builder of the Minneapolis Public Library and elected President of its Library Board for thirty years. He is also responsible for bringing to its present high standard the Academy of Science and its Museum of Science and Art.

Mr. Walker owns a splendid collection of paintings which fills the large Art Gallery of the Public Library, and has quite an extensive collection of ancient art in the Museum room in the Public Library building. He also maintains the only actually free Art Gallery attached to his home that there is in either Europe or America. He is a member of the International Committee of the Y. M. C. A.; member of the American Economic Association; also of the American Association for the Advancement of Science, National Geographical Society, American Forestry Association, American Academy of Political and Social Science, the Minnesota State Horticultural Society, Minneapolis Chapter American Institute of Banking, Forestry Society of California, State Forestry Association of Minnesota, the Commonwealth Club of California and advocate of practical methods of conserving the forests for perpetual use. At present Mr. Walker resides at Minneapolis, Minn.

Prefatory

THE WALKER COLLECTION

To those in search of the beautiful and who have held as a standard of art the fine treasures of the great galleries of Europe, many pleasant surprises will be revealed upon visiting the important selected group of paintings and art objects now installed at the California Palace of the Legion of Honor. This collection has been generously lent to the Palace by the Honorable Thomas B. Walker of Minneapolis, Minnesota, through the influence and efforts of Mr. Herbert Fleishhacker, President of the Board of Trustees. It is felt certain that not only the artists, art lovers, and the public in general of San Francisco, but the travelers to and from the Orient, and from all parts of the world, will be deeply interested in this most unusual exhibition.

Quoting from a report made upon the Collection by Professor Eugen Neuhaus, Director of Art, University of California, Berkeley, when seen by him in its entirety in Minneapolis: "It is difficult, indeed, for me, through fear of being accused of making exaggerated statements, to set forth my impressions appropriately of this notable collection, but I feel that the only way in which justly and adequately to describe the T. B. Walker Gallery at Minneapolis is to say that it teems with great works of art, chosen with rare discrimination from the field of paintings and ceramics, carved jades, porcelains and pottery, Roman and Egyptian jewelry. It may be safely asserted that not only among private collections, but also as compared to the leading public galleries, it ranks among the greatest, in comprehensiveness, variety of subjects and artistic quality, permitting a clear insight into the important European periods of paintings, beginning with the Italian Renaissance, and reaching into the Romanticistic periods of Europe, towards the end of the last century. Moreover, to the student of art of our own country, this splendid collection is no less interesting, showing in many typical examples, the struggles for artistic expression and ultimate achievements of our earlier painters in the field of portraiture, as well as in landscape painting.

"Primarily, this is the collection of a man who, above everything else, satisfied his strongly developed aesthetic sense, thereby stamping his individual taste upon his accumulated treasures. The tawdry, gaudy or the sensational, so often met with in American collections, as well as abroad, find here no place; a restrained note of refinement characterizes this very remarkable aggregation which, owing to the very subtlety of its appeal, discloses to the student gradually, but increasingly, its many fine aesthetic assets."

The loan by Mr. Walker to the California Palace of the Legion of Honor of one hundred and twenty-eight of his finest paintings, exclusive of thirty-one Indian subjects, the jades, porcelains, pottery and ancient jewelry, is a selection evidently made with infinite care for what is representative, expressive and beautiful alike. The present collection includes many examples by artists of the

English school: Sir Thomas Lawrence, Gainsborough, Sir Peter Lely, Constable, Turner, Sir Joshua Reynolds, Sir Godfrey Kneller and Sir Francis Cotes. All are represented here by very important works. The Italian section reveals works by Tintoretto, Del Piombo, Andrea Del Sarto, Carlo Dolci and others. Works of the Dutch and Flemish painters are by Rembrandt, Hals, Bol, Van-der-Meulen, Aelbert Cuyp, Benjamin Gerritsz Cuyp, Hobbema, and Anthony Van Dyck. Rembrandt's "Erring Woman Before Christ" and the Aelbert Cuyp "Landscape" are especially great. Works by artists of the early Spanish school to be seen in the collection are Murillo, Alonzo Cano, Alonzo Sanchez Coello and others. Early French paintings included in the collection are by Claude Lorrain, Nicholas Poussin, Antoine Coypel and others. The Barbizon School (men of 1830) is represented by works of such men as Corot, Diaz, Daubigny, Troyon, Millet, Dupré, and Harpignies. Especially fine are the beautiful "Midsummer Pleasures" by Corot, the exquisite little Diaz, the notable Daubigny,—which is one of that artist's best productions,—the Troyon, entitled "Cattle at Pasture," both of the Harpignies and the four wonderful Cazins included in this exhibition. The Zeims are representative of the painter's most important Venetian subjects. Among works by American painters are Gilbert Stuart, Rembrandt Peale, Daniel Huntington, George Inness, George Inness, Jr., Chester Harding, Herman Fuschell, George W. Nicholson, and Thomas Moran.

Selected from a large collection of prominent Indian Chiefs, Scouts and Commanders in the Indian Wars, are thirty-one paintings which have been lent by Mr. Walker to the California Palace of the Legion of Honor. While considered only in a general way, this exhibition is of great importance, and a fine group of frontier portraits which are becoming of more and more interest to future generations, and which will have an increasing historical and ethnological value of the greatest import to popular and scientific education.

There are one hundred and nine examples of jade, which include every variety from moss-green jade, dark-green jade, amber-colored jade, to wax-white and grayish-white jade, greenish-yellow jade, light-green jade, and occupy eleven cases. In other cases placed in the various galleries there are examples of Holland Delft ware, Korean vases, Chinese jars, black Chinese vases, ginger jars, large Hawthorne jars with covers, Temple jars elaborately decorated, with wood covers, black Temple jars, green Temple jars, old Herculanean ware, old Wedgewood Cameo ware, Abyssinian ware, ancient Greek Amphora vases, Abruzzi ware, and Majolica of the Sixteenth Century, Ming jars with covers, and old Rhodian plates. There are a number of examples of Rock Crystal vases which are also shown in Gallery XIII.

CORNELIA B. SAGE QUINTON,
WILLIAM WARREN QUINTON,
Directors.

Board of Trustees of the California Palace of the Legion of Honor

LINCOLN PARK, SAN FRANCISCO
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THE CALIFORNIA PALACE
of the
LEGION OF HONOR
Is Open Every Day
Including Sundays and Holidays
from
10 o'clock a. m. to 5 o'clock p. m.

Paintings

BACKER (Jacob)
Dutch School
(1608-1651)

J. A. Backer, or Bakker (not to be confounded with Jacob de Backer, of Antwerp), was born at Harlingen in 1608 or 1609; he studied under Lambert Jacobsz at Leeuwarden, and then with Rembrandt, whose studio he entered between 1632 and 1634. His chief residence was at Amsterdam, where he distinguished himself as a portrait painter. Such was the extraordinary facility and rapidity of this artist, that Houbraken asserts that he finished the half-length portrait of a lady, dressed in a troublesome drapery and loaded with jewels, in one day. He also acquired a great reputation as a painter of historical subjects, and his pictures were extolled in the poetry of Vondel, his countryman. He died in 1651, at Amsterdam, in the forty-second year of his age.

2. "Portrait of Mrs. Backer."

BERTICHEN
Brazilian School

3. "Harbor of Rio de Janeiro."

BOL (Ferdinand)
Dutch School
(1611-1680)

Ferdinand Bol, born at Dordrecht, in 1611, died at Amsterdam, July 24, 1680. Dutch school; pupil of Rembrandt, whose studio he entered about 1630, and one of his most successful imitators. Lived chiefly at Amsterdam and was made a citizen of that city. In 1653 he married Elizabeth Dell. Was much employed by corporate bodies. Painted many historical pictures, excelled in portraits, and was an excellent etcher. His masterpiece is "The Four Regents of the Leprosy Hospital" in the town hall at Amsterdam. He attained a very considerable artistic and financial success, and many of his paintings and etchings have been attributed to Rembrandt, and vice versa.

4. "Saskia van Uylenborg" (wife of Rembrandt).
5. "Helena Eckhout." *From the Collection of Asher Weitheimer, London.*

BONHEUR (Marie Rosa)
French School
(1822-1899)

Marie Rosa Bonheur was born at Bordeaux, March 22, 1822 and she died in 1899. She was the pupil of her father, Raymond

B. Bonheur. At the age of 4 years she commenced to show a passion for drawing. She began by copying in the Louvre, and afterwards made studies and sketches near Paris. Rosa Bonheur made her debut at the Paris Salon of 1841, to which she sent two small pictures of sheep, goats, and rabbits. She exhibited each following year except 1851-52. In 1847 her painting, "Boeufs Rouges du Cantal," won her first reward, a gold medal of the third class. During the Franco-Prussian War her studio and residence at By, adjoining the forest of Fontainebleau, were respected by special order of the Crown Prince of Prussia. Since 1848 she had been director of the Paris Free School of Design for Young Girls, which she founded. In 1853 she exhibited her masterpiece, the now famous "Horse Fair," which is at present in the Metropolitan Museum at New York. In 1865 Maximilian and Carlotta sent her the Cross of San Carlos. She was elected a member of the Academy of Fine Arts of Antwerp, 1867. Medals: 1845, 1848, 1855, 1867 (Exposition Universelle). Legion of Honor, 1865, personally delivered by the Empress Eugenie; Leopold Cross, 1880; Commander's Cross of Royal Order of Isabella the Catholic, 1880. President Carnot of France visited her several times in 1893 and prevailed upon her to send some of her work to the Columbian Exhibition. Her exhibit there was the occasion of her being named Officer of the Legion of Honor (1894); Officer of the Most Noble Order of Santo Jacobo, 1894.

6. "Lion." *Procured direct from the artist in 1892.*

BOULANGER (Gustave Rodolphe Clarence)

French School
(1824-1888)

Gustave Rodolphe Clarence Boulanger was born at Paris in 1824; died there in 1888. Chevalier of the Legion of Honor. Pupil of Paul Delaroche and Jollivet. Exhibited frequently at the Salon. "Belongs to the group of refined artists who, after 1848, created the Neo-Greek fashion, in which familiar scenes replaced the great tragic subjects of the academical school of David. His experiences in Africa have given another direction to his talent, but here again he may be classed with Gérôme in the series of traveled painters whose aim is to reproduce the types and customs of a race. Mr. Boulanger's talent is more delicate than powerful, and not without its weak points, but this artist, like all those gifted with taste and imagination, will always find favor with the public." Extract from criticism by the great painter, René Ménard.

7. "Pleasant Hours in the House of Luculus."

BRETON (Jules Adolphe)

French School
(1827-1906)

Born at Courrières (Pas-de-Calais), May 1, 1827. Pupil of Drölling and of Felix de Vigne, whose daughter he married in 1858. Medals: third class, 1855, Exposition Universelle; second class, 1857; first class, 1859, 1861, 1867, Exposition Universelle.

Medal of Honor, 1872. Chevalier, Legion of Honor, 1861; Officer, 1867; Commander, 1889. Officer of the Order of Leopold, of Belgium. Commander of St. Stanislas of Russia, and of St. Michael of Bavaria. Member of the Institute, 1886. Member of the Academies of Milan, Vienna, Madrid, Stockholm, Antwerp, and Brussels. Author of several books: "Les Champs et la Mer," poems, 1875; "Jeanne," poem (Monthyon prize), 1880; "La Vie d'un Artiste," 1890; "Un Peintre Paysan," 1895; "Le Roman des Artistes."

8. "The Last Ray."
9. "The Evening Call."

BRETON (Virginie Demont)

French School

One of the largest canvases in the entire collection is Madame Demont Breton's "Her Man Is On the Sea." Only a woman and a mother could have painted this tragedy of motherhood and of life in so spiritual a style. Technically, the picture is possessed of much simplicity and freedom of manipulation of material. Her methods are deliberately conscious of the limitations of the painter's craft. This work ranks very high as one of the few naturalistic Madonnas, which will bear comparison in nobility of conception with the great Italian paintings of the fifteenth century. It is one of the most interesting paintings of modern times.

10. "Her Man Is On the Sea."

CANO (Alonzo)

Spanish School
(1601-1667)

Alonzo Cano, born at Granada, March 18, 1601; died there October 3, 1667. After his father, Miguel, removed to Seville, Alonzo, by the advice of Juan del Castillo, studied sculpture under Montanes, and painting under Pacheco. Was painter, sculptor, and architect, sometimes called the Spanish Michelangelo. Noted for the manufacture of retables or monumental altar-pieces, of which all parts—the wood carvings and statues as well as the paintings—were executed by himself. In 1637 he fled from Seville, in consequence of a duel with the painter Llano y Valdés, and went to Madrid, where, through the favor of Velasquez, his fellow pupil under Pacheco, he obtained the protection of the Duke of Olivares and became painter to the King. He was employed in decorating the Palace at Madrid, as well as cathedrals and churches. In 1644 he was suspected of the murder of his wife, but on being put to the torture was declared innocent, though the suspicions against him were strong. In 1652 Philip IV appointed him a canon in the Cathedral at Granada, where he passed his last days in practicing his art and in charitable deeds. As a painter he combined clear and brilliant coloring with decision in drawing and great power of imagination.

11. "Madonna and Child." *From the Manfrini Collection, Venice.*

CAZIN (Jean Charles)

French School
(1840-1900)

Jean Charles Cazin, landscapist and historical painter, was born near Samer, in the Pas-de-Calais, in 1841 and died in 1901. In Paris he entered the studio of Lecocq de Boisboudran and exhibited at the Salons of 1865 and 1866. He then devoted himself for several years to studying at the Ecole Nationale de Dessin, the Ecole Speciale d'Architecture, and at the Ecole des Beaux Arts at Tours, where he became the keeper of the Museum for three years. Between the years 1871 and 1875 he traveled in England, Italy, and in Holland. At the Exposition of 1880 he was awarded a first-class medal. Cazin was the Vice-President of the National Society des Beaux-Arts, and created Knight of the Legion of Honor in 1882, and an Officer in 1889.

The charm of the art of Cazin is that it is personal, refined, and sure to appeal to all those who perceive that, in painting, simple beauty is more potent to move than audacious display of skill or flights of imagination that depart in the smallest degree from truth. Muther, in his "History of Modern Painting," says: "If we turn back to those who have done good work in the province of painting pure and simple, we must tarry a while with that refined painter of elegiac landscape, Jean Charles Cazin. He awaits us as the evening gathers and tells us with a vibrating voice of things which induce a mood of gentle melancholy. He has his own hour, his own world, his own men and women. His hour is that secret and mystic time when the sun has gone down and the moon is rising, when soft shadows repose upon the earth and bring forgetfulness. It may be that Cazin represents the entrance into a village with a few cottages, a few thin poplars, and reddish-tiled roofs, bathed in the pale shadows of the evening. Or dun-green shadows repose upon a solitary green field with a windmill and a sluggish stream. Corot alone has painted such things, but where he is joyous Cazin is elegiac."

It seems as though constant contact with nature had bred in Cazin a very noble character and a mind incapable of comprehending the little paltry meannesses which so often irritate and sadden the lives of artists.

12. "Moonlight."
13. "Fisherman's Home."
14. "Wheat Fields."
15. "Old Spanish Ruins in Flanders."

CHURCH (Frederick E.)

American School
(1826-1900)

Frederick E. Church was born at Hartford, Connecticut, in 1826; died in New York in 1900. Pupil of Thomas Cole and resided with him in the Catskills. He also traveled in Europe, Palestine, and the West Indies. In 1849 he was elected a member of the National Academy of Design. A few years later he made studies

on the coast of Labrador for his famous icebergs. In 1852 he exhibited at the Royal Academy, London, and in 1867 one of his pictures received a medal at the Paris Exposition.

16. "The Catskill Mountains." *From the Albert Bierstadt Collection.*

CIPRIANI (Giovanni Battista)
Italian School
(1732-1785)

Giovanni Battista Cipriani, a painter and etcher, was born in Florence in 1727. He died in England in 1785. He was of a good family of Pistoia. He attended the school of Ignatius Hugford, an Englishman settled in Florence, where he was a fellow pupil of Bartolozzi, the engraver. In 1750 he went to Rome for improvement, and after his return to Florence he painted the organ-screen for the church of the convent of Santa Maria Madalena de' Pazzi. In 1755 he went to England, whither his reputation had preceded him.

Cipriani was one of the members of the Royal Academy at its foundation in 1768, and was employed to make the design for the diploma which is given to the academicians and associates on their admission. Cipriani's high reputation is founded upon his drawings, which will, owing to the rich invention they display and the elegance of the figures, be valued by those who have a taste for art.

17. "Assumption of the Virgin." *From the Collection of Lord Jersey.*

COELLO (Alonzo Sanchez)
Spanish School
(1513-1590)

Born at Bonyfayre, Valencia, about 1513-15; died in Madrid in 1590. Spanish school; doubtfully said to have studied in Italy. Accompanied Antonio Moro in 1552 to Lisbon, where he remained some years in the service of John III, and acquired the title of the Portuguese Titian. On the death of the King, his widow, Doña Juana, recommended him to her brother, Philip II of Spain, and Coello became his court painter and intimate courtier, and won honors and wealth.

18. "Margarita de Parma, Daughter of Charles V." *From the Collection of Comte de Ganey, Paris.*

CONSTABLE (John) (R. A.)
English School
(1776-1837)

John Constable was born at East Bergholt, Sussex, fourteen miles from the birthplace of Gainsborough, in 1776. Deciding to be a painter, he entered the Academy schools at the age of 24 and exhibited his first picture two years later. He studied the works of

Ruisdaël in the National Gallery, from which he came to the conclusion that London could help him little in his art, and that it was nature which he must study, and particularly nature along the banks of his native Stour, which in after years he averred had made his desire to be a painter. Especially did he advance the study of light and air, and for the first time the atmosphere moves and has its being in painted landscape. He was ahead of his time, anticipating the triumphs of the painters of Barbizon, on whom his influence was undeniable. He was happily married, and a legacy to his wife, sufficient for their modest needs, enabled him to work, as he said, for the future. He was elected to the Royal Academy in 1837. His faith in the judgment of posterity has been abundantly justified, and he is now recognized as the first and one of the foremost masters of the "paysage intime."

Constable was one of the greatest realistic landscape painters of England, but his art was first appreciated by the French and he was awarded a gold medal by the King of France.

Of all pictures that ever were painted, Constable's pictures are the most thoroughly and purely rural. He painted the crops and the weather, and windmills that would turn round, and watermills that could be tenanted, and canals with locks and barges that were good for their rough service. Even in his very manner of work, so utterly original that there is no precedent for it in any former style of painting, there was a strong and profound harmony with the rusticity of the painter's heart.

19. "Sherbourne Collegiate Church." *From the Sale of Constable's Paintings in 1838.*
20. "Constable's Artist Home on the River Stour." *From the Collection of General Bulwer, Hayden Hall.*
21. "The Lock." *From an old English Collection.*

COROT (Jean Baptiste Camille)

French School
(1796-1875)

Corot, the best known and enjoying the greatest popularity of all the artists of the Barbizon group, was born on July 18, 1796. When he was 26 his parents determined to permit the young man to take up the profession of the fine arts. To this end he was allowed, yearly, the sum of 1500 francs. At first Corot entered the studio of the painter, Achille Michallon, and later went with Victor Bertin. From neither did he gather much of anything, finding rather his inspiration before nature, in front of which ever after he worked faithfully and with loving enthusiasm.

In about 1822 Corot's father bought a place at Ville d'Avray, about four miles from Paris, and here Corot found inspiration practically for the rest of his life. A beautiful pond there has figured in many of his compositions, while there were many willow trees and much simple pastoral beauty of the sort that appealed to this artist. It is said that, night after night, he would walk in the open and saturate himself with the effects of moonlight, of the evening, or haunting the place at dawn, he would watch the approach of day with the marvelous sky effects, until he became

familiar with every phase of nature. No one was more of a poet at heart, nor possessed of a truer instinct. He seemed to have an intuitive feeling for composition, for the beautiful in nature, for her delicate color harmonies.

In 1825 he visited Italy, where he remained two and a half years, returning in 1827 to exhibit at the Salon. Other visits to Italy were made in 1835 and 1843. When the French Government gave Corot the Legion of Honor, in 1866, his father doubled his allowance for, as he said, "Camille seems to have talent, after all." He also received medals in 1833, 1855, and became an officer of the Legion of Honor in 1867. Received diploma to the memory of Deceased Artists, Exposition Universelle, 1878.

In October of 1874 Corot's sister died. It was a great loss to him, for he had lived with her most of his life. On his deathbed his friends brought him the subscription medallion in gold, struck to commemorate his jubilee, and he said, "It makes me happy to know that one is so loved. I have had good parents and dear friends. I am thankful to God." With these words he passed away. Corot is often described as a classic painter, in the sense that he derives from Claude, the painter of Roman scenes, rather than from the Dutch. The buildings of his distances are often seen under a memory of Italy, and the figures of his foregrounds sometimes are taken from mythology. Corot's landscapes are representative of a serene and happy dream without storm or passion, the conviction of a radiant Arcadia, born with the first sight of moonlight and branches falling upon a pond. Corot to extreme old age wove on at his filmy vision. Black stems, the cloud of green, the ivory and silver and pale blue of air only took to themselves surer sweep, more delicate gradation.

22. "A Balmy Afternoon." *From the Collection of Baroness Kaula, Paris.*
23. "Landscape." *From the Collection of John Taylor Johnson, Philadelphia, Pa.*
24. "The Lake." *From the Collection of Henry Layard, Sussex, England.*
25. "Midsummer Pleasures." *From Judge Hilton and A. T. Stewart Collections.*
26. "Aurora Greeting the Dawn." *From the Collection of Baron de Beurnouville, Paris.*
27. "Souvenir of the Dead Fountain."

COTES (Sir Francis) (R. A.)

English School
(1726-1770)

Sir Francis Cotes was born and died in London. He was a scholar of George Knapton and was, besides a painter in oils, an eminent artist in crayons, one of the first members of the Royal Academy, and also a member of the Incorporated Society of Artists.

The Art of Francis Cotes has more in common with that of Reynolds and Gainsborough than with the stiffer style and emptier manner of his master Knapton. His portraiture seems to owe nothing to flattery and carries in its careful delineation of the features and its softness of modeling, the conviction of complete

honesty. It is this quality of honest representation of the sitter that claims our respect—of the frankness, grace, and refinement there can be no question.

In Haldane Macfall's "The British Genius" we read that Cotes "in his charm, and in his employment of the gamut of silvery greys, foretells the coming of Gainsborough, with whose art his is in many ways akin; most, perhaps, in its French note. His color sense is very exquisite. He caught, too, the charm of women and stated their breeding with consummate gifts. Old English country houses could yield many a masterpiece of his exquisite skill." "He was one of the most distinguished portrait painters of his time, his work being preferred by Hogarth to that of Reynolds, and Walpole speaks admiringly of him in his "Anecdotes of Painting."

28. "Lady Andrews." *From the Collection of Mr. Eyre Shaw, House Newburg, descendant of Andrews, title now extinct.*

COYPEL (Antoine)

French School
(1661-1722)

Antoine Coypel, born at Paris, April 11, 1661 died there January 1, 1722. French school; history painter; pupil of his father Noel, with whom he went to Rome in 1672 and received a prize from the Academy of St. Luke. After three years he returned to Paris, and there obtained a second academical prize in 1676. In his twentieth year he became a member of the Academy, in 1684 professor, and in 1714 director. In 1716 he was nominated court painter, and in 1717 ennobled. He was affected, more perhaps than he himself was aware, by the delicate art that surrounded him. Some of his Scriptural subjects were painted on a colossal scale, and many were used as cartoons for some of the greatest tapestries in existence, especially those woven at the Gobelin Looms.

29. "Jepthah's Daughter." *From the Collection of Travanyan Turner, London.*

CROCHEPIERRE (Andre Antoine)

French School
(1860-——)

Seldom has an artist set for himself a more difficult task than did Crochepierre, and it must be admitted that among the great number of those who devoted themselves to similar problems, he achieved a singular and very rare contrast of broad masses of light and dark, with acute accentuation of detail of those parts which called for emphasis, such as the hands and face, and minor accessories. His "Grandmother Rocking the Cradle" cannot fail to give instruction and enjoyment to layman and artist alike, because of its peculiar combination of appealing sentiment and clever, painstaking technical execution. This painting is one of the most interesting examples of genre subjects to be found in any gallery, and the painting is excellent.

30. "Grandmother Rocking the Cradle." *Purchased direct from the artist in 1912.*

CUYP (Aelbert)

Dutch School
(1620-1691)

Aelbert Cuyp, born at Dordrecht in October, 1620; died there; buried November 6, 1691. Dutch school; landscape, animal, and marine painter; son and pupil of Jacob Gerritsz Cuyp. Lived many years at Dordwijk, near Dordrecht, where, as vassal of the courtship of Holland, he had the right to sit in the Supreme Court of Justice. His name was presented to the Stadtholder William III in 1672, as a nominee for membership in the regency of Dordrecht. In the treatment of atmospheric effects, whether of morning, noontide, or sunset, Cuyp has no rival save Claude, whom he even surpasses in his power of diffusing a glow of light throughout the limits of a canvas. Aelbert Cuyp was one of the best painters that Holland has produced.

"Cuyp, who has been called the Dutch Claude, acquired the chaste and exquisite style, for which he is so particularly admired, by a close and vigilant attention to nature, under all the vicissitudes of atmosphere and season. His pictures frequently represent the borders of the Maas, with shepherds and herdsmen tending their cattle. These subjects he has treated with an enchanting simplicity that may truly be said to be peculiar to him. Whether he wished to exhibit the dewy vapor of morning, ushering in the brightness of a summer day, the glittering heat of noon, or the still radiance of evening, nature is perfectly represented. No painter, perhaps, has surpassed him in the purity of aerial tint."

31. "An Ideal Dutch Landscape." *From the following Collections: Stevens, Paris; Otto Pein, 1888; Paul Dean, 1895.*

CUYP (Benjamin Gerritsz)

Dutch School
(1612-1652)

Benjamin Gerritsz Cuyp, born at Dordrecht 1612; died there in 1652; brother of Aelbert. He studied with him and with his father. In 1631 he was received into the Guild of Dordrecht and lived there in The Hague. He painted biblical subjects, coast scenery, and peasant life, and was greatly influenced by Rembrandt and the elder Teniers. The galleries of Berlin, Dresden, Petrograd, and Lille have examples of his work.

32. "Picturesque Landscape." *From the Ehrich Galleries, New York.*

DA IMOLA (Innocenzo)

Italian School
(1494-1550)

Born at Imola in 1494; died at Bologna about 1550. Bolognese school. Real name Innocenzo di Pietro Francucci; pupil in Bologna of Francesco Francia, and in Florence of Mariotte Albertinelli, in whose style he painted (1517) the "Madonna with Angels" and "Saints," Bologna Gallery. Later he became an imitator of Raphael. On his return from Florence he executed many works at Imola and Bologna.

33. "Nativity."

DAUBIGNY (Charles François)
French School
(1817-1878)

Charles François Daubigny was born and died at Paris. He was the son of Edme François Daubigny, under whose tuition he painted boxes, clock cases, and other articles of commerce. At the age of 18 he visited Italy, and on his return to France in the following year he entered the studio of Paul Delaroche. He first exhibited at the Salon of 1838, and obtained medals in 1848 and 1853, 1855, 1859 and 1867; Legion of Honor in 1859, officer of the Legion of Honor in 1874; diploma to the Memory of Deceased Artists, Exposition Universelle, Paris, 1878. Besides being a painter in oils, he was a distinguished etcher.

Daubigny more than any other man of the Barbizon School, was a painter of delightful, lovable pictures. He had a singular appreciation, not only of what was lovely in itself, but what was pictorially beautiful as well. Ugliness had no place in his domain of art, least of all as a theme for technical display. Among modern landscape painters, it is doubtful if there can be found a man whose pictures have delighted a more numerous, more varied, more enthusiastic and more cultivated body of admirers than this painter of the rivers of France. Who has suggested with greater charm the soft springiness of the green sod to the tread of our feet? Who with greater realism the freshness of the air and the scent of the earth after a shower? Who with greater loveliness the banks of the Seine and Oise, with their slender trees and overhanging bushes reflected in the placid waters beneath? All this may not be great painting, but it goes straight to the heart. Of him Edmond About says, "The art of this illustrious master consists in choosing well a bit of country and painting it as it is, enclosing in its frame all the simple and naive poetry which it contains. No effects of studied light, no artificial and complicated composition, nothing which allures the eyes, surprises the mind, and crushes the littleness of man. No, it is the real, hospitable and familiar country, without display or disguise, in which one finds himself so well off, and in which one is wrong not to live longer when he is there, to which Daubigny transports me without jolting, each time I stop before one of his pictures."

34. "Summer Morning on the Oise."

DE JONGH (Ludolf)
Dutch School
(1616-1697)

Ludolf De Jongh, born at Overschie, near Rotterdam, South Holland, in 1616, died at Hilliegersberg in 1697. Dutch school; portrait, genre, and landscape painter, pupil of Palamedes and Bylert. Resided seven years in France, where he met with success, as he also did on his return to Rotterdam. Painted portraits and archery pieces in the style of Vander Helst, as well as battles, hunts, pastures with cattle, pleasing and warm in color.

35. "Hunters Resting at the Fountain." *(Formerly known as the "Stirrup Cup" of the Sir Francis Palmer Collection.)*

DEL SARTO (Andrea)
Italian School
(1487-1531)

Born at Florence, July 16, 1487, died there January 22, 1531. Florentine School; real name Andrea d'Angelo di Francesco, but called Del Sarto because his father Angelo was a tailor (sarto). According to some, his family name was Vannucchi; but this "Never had any foundation in fact." Andrea studied with Piere di Cosimo, under whom he found time to copy the cartoons of Michelangelo and of Leonardo da Vinci in the great hall of the Palazzo Vecchio. In 1509-10 he painted in the court of SS. Annunziata de Servi, Florence, five frescoes illustrating the life of St. Philip, which won him the reputation of being one of the best fresco painters in his time. In 1514 he finished a Procession of the Magi, in the Court of the Servi, and the Nativity of the Virgin, the latter of which is "on the highest level ever reached in fresco." While engaged in painting frescoes, Andrea produced many easel pictures no less worthy of praise. In 1518 he went at the invitation of Francis I to France, and painted there, among other pictures, the Michelangelesque "Charity," now in the Louvre. Charles Blanc calls Del Sarto the Raphael of Florence, and says that if Raphael had never lived, Andrea del Sarto would have occupied the first place in art after Leonardo da Vinci and Michelangelo.

36. "Madonna and Child." *From the Collection of Hans Greven, Munich.*

DE VOS (Simon)
Flemish School
(1603-1676)

Born at Antwerp, October 28, 1603, died there, October 15, 1676. Flemish school; history, genre, and portrait painter; pupil of Cornelis de Vos (1615) and of Rubens; received as master into the Guild in 1620, when only 17 years of age. Van Dyck painted his portrait.

37. "Apollo and Daphne."

DE VUILLEFROY (Felix Dominque)
French School
(1841-1870)

Born at Paris, March 2, 1841. Animal and landscape painter, pupil of Hóbert and Bonnat. Medals: 1870; second class, 1875; Legion of Honor, 1880.

38. "Swiss Mountain Cattle." *Purchased direct from the Artist.*

DIAZ, DE LA PENA (Narciso Virgilio)
Barbizon School
(1809-1860)

Born at Bordeaux, of Spanish parents, 1809; died at Mentone, 1860. Diaz was one of those who gave celebrity to the village of Barbizon, in the forest of Fontainebleau. Anything served him as

a pretext for bringing to light his marvelous aptitude as a colorist. He rendered with equal facility the enchantments of the landscape flooded with sunshine, and the deep forest in luminous twilight, or nymphs with flesh of exquisite tone; and dazzled the eye with all the seductions of a grand colorist. Medals: Third class, 1884; second class, 1848; Legion of Honor, 1851.

39. "On the Road to Morleaix."

DOBSON (Sir William)

English School
(1610-1646)

William Dobson, born at Holborn in 1610; died in London, October 28, 1646. Pupil of Sir Robert Peake, an obscure painter and picture dealer; learned to copy Van Dyck so accurately that the great master was attracted by him and introduced him to Charles I. After Van Dyck's death he became sergeant-painter to the King and groom of the privy chamber. He painted Charles I, Charles II, Prince Rupert, and many other notable personages. His "Beheading of St. John Baptist" is at Wilton House; other portraits at Hampton Court, National Portrait Gallery, etc. Of the painters of his time Dobson appears to have approached nearest to Van Dyck in excellency. His portraits are faithful transcripts of nature.

40. "The Earl of Pembroke." *From the S. T. Smith Collection.*

DOLCI (Carlo)

Italian School
(1616-1686)

In the work of Carlo Dolci, we note a taste for a liquid fusion of surface, and for languid color. His most characteristic productions are half-length figures, often Madonnas, with characteristic blue draperies. There always is much sentiment and delicate beauty to be found in the paintings of the above master, also a deeply religious tendency which at times seems almost inspired. The works of Carlo Dolci are most often to be met with in English and German collections.

41. "Madonna." *From the Collection of Lord Buckland.*

DUPRE (Jules)

French School
(1812-1889)

When Jules Dupré passed away in the early winter of 1889, the last of a generation of artistic Titans was laid to rest after labors whose results will be imperishable in the art of the world. Born at Nantes in 1812, Dupré was one of the mighty little legion that redeemed French art from the lifelessness of classicism and made it human and supreme. He was born to a heritage of poverty, and learned his first lessons in a school to whose lessons his genius was actively alive. The influence of his early studies prolonged itself into his remotest age. He was always the student of nature, who

carried his book and his palette into the fields and forests, and who taught himself to walk with art and literature side by side.

In 1831 Dupré contrived to find his way before the public as a painter. On capital earned by painting china and clock-faces, he found his way to Paris, where the great dead spoke to him at the Louvre out of the canvases of Hobbema, of Ruisdaël, and Constable. In the "Salon" of 1831 he showed five landscapes, so full of nature, so strong in style and direct in impressions, that they commanded immediate attention. Fortune was more kind to him that she commonly is to genius. The Duke of Orleans, the greatest art connoisseur of the day, found him out, and so he was successfully launched. Patronage grew. He was not only able to aid himself, but he was happy in the ability to reach out his hand to his brother geniuses. Theodore Rousseau owed him much. The story is told how Rousseau had been hawking a picture over Paris, vainly endeavoring to sell it. Dupré took it to Baroilhet, the singer, and induced him, much against his will, to buy it for 500 francs. It was the masterpiece "Le Guivre," which was sold at Baroilhet's sale twenty years later for 17,000 francs, and is now in the Walters Collection at Baltimore, Maryland. Millet, too, was sustained by Dupré's zealous friendship. It was as if the noble heart of the nature he loved had entered into the man. Throughout his long life, the same great and unselfish spirit added to his honors. In 1833 he received his first "Salon" medal. In 1849 the Cross of the Legion of Honor was bestowed upon him, and in 1870 he was elected an officer of the Legion. At the International Exposition of 1867 he achieved a triumph with twelve masterpieces. One by one he saw his comrades of the days of struggle drop away from him; but he saw too, the ideas they had struggled for at last acknowledged. His last years he spent in a modest house at L'Isle Adam, separated from his birthplace, Nantes, by the width of the River Oise. There he lived quietly with his books and pictures, delighted to receive members of the newer generation in art, who always found a welcome at his board.

Dupré preferred nature in her sombre moods, and was forever picturing gathering clouds, sunbursts, dark shadows, swaying trees, wind-whipped waters and the silence after the storm. This love of the dark side of nature appears as a personal confession in almost all of his work. It was his individual bias which distinguished him from Rousseau, who was fond of the sun and its brilliant colors. Yet beneath the rough aspects of nature Dupré saw with Rousseau the majestic strength, mass and harmony of the forests, saw the bulk and volume of the oaks, the great ledges of moss-covered rock, the vast aerial envelope. As a matter of fact, he was a very strong painter of landscape and a superb painter of the sea.

42. "The Drinking Pool."

FLINCK (Govaert)

Dutch School

(1614-1660)

Govaert Flinck was born at Cleves, January 25, 1614; died in Amsterdam, February 2, 1660. Dutch School; history and portrait

painter; pupil of Lambert Jacobzen at Leeuwarden, then of Rembrandt, under whom his talent developed so rapidly that after one year his pictures could scarcely be distinguished from those of the master. He left Rembrandt in 1652. After Eeckhout, he was the scholar who approached nearest to Rembrandt. His best pictures are of the period 1640-50; later, having studied the old Italian masters, he aimed at precision of form rather than at chiaroscuro effects, and lost ground. He enjoyed the favor of the Elector William of Brandenburg, and of Prince Maurice of Nassau, for whom he executed many pictures.

43. "The Burgomaster's Wife." *From the Comte Mnizneck Collection, Paris.*

FUSCHELL (Herman)

American School
(1833-1915)

Herman Fuschell was born at Brunswich, Germany, in 1833, and came to the United States in 1858; he was a pupil of Brander and of C. F. Lessing in Dusseldorf. He was a member of the Artists' Fund Society in New York. He died at the Isabella Heimath in New York City, September 30, 1915.

"A Dream of New England" and "Evening Scene on the Hudson" are among his greatest works.

44. "A Dream of New England."
45. "Evening Scene on the Hudson."

GAINSBOROUGH (Sir Thomas) (R. A.)

English School
(1727-1788)

Sir Thomas Gainsborough was born at Sudbury, in Suffolk, 1727; died at London, 1788. At fourteen years of age he left Sudbury for London, where he studied under Hayman, acquiring much skill, and returned to his father's house a confirmed painter. In 1761 he made his debut at the Academy, and from this time until near the close of his life he was a regular contributor to the Academy Exhibitions. The combined grace and elegance of his portraits soon brought him into competition with Sir Joshua Reynolds.

Quoting from George Brock-Arnold's book on Gainsborough, he says: "If ever this nation should produce a genius sufficient to acquire to us the honorable distinction of an English school, the name of Gainsborough will be transmitted to posterity in this history of the art, among the very first of that rising name." This was the opinion expressed by the President of the Royal Academy (Sir Joshua Reynolds) within a few months of the death of his great brother-artist; and now, many years later, the splendid genius, which marked Gainsborough as a worthy compeer of

Hogarth, Wilson and Reynolds,—is still pointed at with pride by those who believe in the existence of native art.

"Art with no common gifts her Gainsborough graced,
Two different pencils in his hand she placed;
'This shall command,' she said, 'with certain aim,
A perfect semblance of the human frame;
This, lightly sporting on the village green,
Paint the wild beauties of the rural scene.'"
—(A Pindaric Ode on Painting, London, 1768.)

46. "A Gentleman in Blue."
47. "The Wooded Farmyard."

GERARD (François Pascal)
French School
(1770-1837)

François Pascal Gerard, Baron, born in Rome, March 14, 1770; died in Paris, January 11, 1837. French School; history and portrait painter, pupil of the sculptor Pajou, of Brenet, and of David; won the second Prix de Rome in 1789 with his "Joseph Discovering Himself to His Brethren," now in the Angers Museum. In 1792, after a short stay in Rome, he settled in Paris, and was assigned a studio in the Louvre, but his reputation was not established until 1800, when Napoleon appointed him his official portrait painter. He executed many important works under the Empire, and was patronized by Louis XVIII, Charles X, and Talleyrand and Louis Philippe. Member of the Institute, 1812; Legion of Honor, Order of St. Michael; first painter to the King, 1817; and in 1819 was created a Baron.

48. "Napoleon in Coronation Robes." *From the Collection of Baron de Bondi, Paris.*

GOYA Y LUCIENTES (Francisco José)
Spanish School
(1746-1828)

Goya was born at Fuendetodos (Aragon) in 1746, and died at Bordeaux in 1828. He studied first under José Luxan Martinez and, after, some years in Rome. In 1774 he returned to Spain and settled in Madrid. He painted pictures of religious subjects and portraits, and found continual employment among the nobility, producing for his patrons a quantity of portraits and decorative paintings in churches. He painted with dashing boldness, sometimes executing an entire piece with his palette knife and put in the delicate touches of sentiment with his thumb.

However, his chief excellence was that of a satirist with the pencil. He may be called the Hogarth of Spain. Goya said that nature, Velazquez, and Rembrandt were his masters. He passed a turbulent youth, being a leader of the wildest popular sports, of feats of daring and gallantry. Through his art, he rendered all that was in his head of the mad dance and welter of the procession and fair, the rings of the arena, and the chains of masquers,

and in him, the land of cruel devotion, bitter pride, feverish beauty, sombre lust, found a man to render its terrible gallantry and hag-ridden heart.

Goya came to Paris an old man, when Frenchmen, like Delacroix, who belonged to his line, were already becoming famous. In his retreat at Bordeaux he had the vitality still to take up the process of lithography, and inspired a generation of draughtsmen by what he made of it in his "Bull Fights."

49. "Portrait of a Spanish Lady." *From the Collection of A. Salzedo and Merchesa Tuescaldo, Madrid, Spain.*

HALS (Franz)

Dutch School
(1580-1666)

Born at Antwerp, about 1580 or 1581; died at Haarlem, 1666. Pupil of Karel Van Mander. One of the merriest and brightest-witted of all the Dutch portrait painters.

He was the founder of a National style and a portrait painter to be ranked with the greatest masters; his unusual talent excited the admiration of Van Dyck.

His flesh coloring is vital; handling broad, masterly, and vigorous. His facility and intemperate habits led him to be careless, and his pictures are of unequal merit. He painted large pictures of archers and civic guards. The best of these may be seen at Haarlem in the "Hotel-de-Ville." In an apartment of the "Oude Man Huys," a benevolent institution, there are two other fine works of this class.

50. "Burgomaster of Haarlem."

HARDING (Chester)

American School
(1792-1866)

Chester Harding was born at Conway, Massachusetts, September 1, 1792; died in Boston, April 1, 1866. Portrait painter, self-taught. Originally a turner, then a soldier in the War of 1812. He developed a talent for portrait painting, and going to London in 1832 met with much success. After his return he exercised his profession in St. Louis, Philadelphia, and Boston.

51. "Lola Montez." *From the Collection of Comtess Pillett Will, Paris.*

HARLOW (George Henry)

English School
(1787-1819)

George Henry Harlow was born at London, June 10, 1787; died there February 4, 1819. Portrait painter. Pupil of De Cort, Drummond, and Sir Thomas Lawrence; first exhibited at Royal Academy in 1805. In 1818 he visited Rome; was introduced to the Pope by Canova, and through him made a member of the Academy of St. Luke. Best known works, "Trial of Queen Catherine," and Kemble portraits.

52. "Playmates." *From the Carleton Gallery, London.*

HARPIGNIES (Henri)

French School
(1819-1916)

Henri Harpignies was born at Valenciennes, France, and died at Saint Privé. He was twenty-seven years old when he appeared in the Studio of Achard, and he made his debut at the "Salon" not before 1853, since which date he had exhibited regularly. He received medals in 1866, 1868, and 1869; a second-class medal at the Exposition Universelle in 1878, Medal of Honor in 1897, and the Grand Prix at the Exposition Universelle in 1900. Legion of Honor Chevalier in 1875, Officer in 1883, Commander in 1901, and Grand Officer in 1911.

The gift of Harpignies to the world is peace. Through him we are reminded of the beauty of Nature in tranquility. Lucidity and placidity are the characteristics of his landscapes. They evoke serenity, repose, reflection. He never disturbs; he never excites; he never affrights; he never arouses disputation. How could one argue about the landscapes of Harpignies? We rest in them and are thankful.

Harpignies has never attempted to rival Nature, to pit the palette against the sun; his aim has always been to interpret, not to represent. He really belongs to a former day, to a quieter age, when the big line and the large treatment appealed to the brooding souls of the Barbizon painters. He has been resolutely himself, in the clarity and sharpness of his color, in the sobriety of his method, and in the sweet reasonableness of his subjects. Without haste, without rest, might have been his motto.

But all this would not suffice to give Henri Harpignies the position he holds today. Other men have the clearness of color, the simplicity, never bald, never empty, of his expression, so learned yet so easy of comprehension; and all the world of landscape painters has used his subject. Why, then, do we feel when looking at his pictures that here is a master whose works can hang, without reproach, beside the masters of landscape of the past? It is because he is a great designer. His pictures, from the largest of his oil paintings to the smallest of his water-colors, have always the sense of rhythm of an imposing building where the detail and the decoration assist but never intrude upon the noble lines of the structure. He sees Nature as a pattern and you feel that the pattern was designed from the beginning, and that no swift thought nor sudden beauty springing up while the work was in progress, was allowed to interfere with the amplitude of the original idea.

To have been born in 1819, and to have been still painting in 1916, what a record! Think of the mass of stored beauty such a life leaves to the world, of the pleasure it gives to mankind! The placid joy that Henri Harpignies has found in Nature passes on to us. His gift to the world is peace.

53. "Scene Near the Forest of Fontainebleau." *From the Forbes Collection.*

54. "Summer Morning in Brittany."

HOBBEMA (Minderhout)

Dutch School
(1638-1709)

Minderhout Hobbema was born in 1638 at Amsterdam and lived there till his death in 1709. He was a friend of Jacob Van Ruisdael and according to a trustworthy tradition, was his pupil. They made sketching-tours together. Several of their pictures show that the artists painted the same view, sitting, as it were, side by side. There are paintings in existence before which as Dr. Hofstede de Groot writes: "One hesitates long in deciding whether it is a Ruisdael in the style of Hobbema or a Hobbema in the style of Ruisdael. In most cases the question may be solved after close examination, but sometimes a decision must be deferred." As late as 1668 the two artists were still on friendly terms, for in October of that year Ruisdael was a witness to the marriage contract between Hobbema and Eeltie Vinck, a member of the household of Lambert Reynst, the Burgomaster of Amsterdam. This marriage was a turning-point in Hobbema's life and marked the end of his artistic career. Through the influence of the Burgomaster he received municipal appointment. Although the artistic activity of Hobbema was very short, the fact that such distinguished artists as Berchem, Lingelbach, Van de Velde and Wouverman executed the figures and animals in his pictures, show in what repute he was held by his fellow-artists; however, the general public seems to have been very slow in giving to him the position which he now holds among Dutch masters. His most frequent scenes are villages surrounded by trees, with winding pathways, and a watermill generally forms a prominent object. The composition of his pictures is particularly truthful, and they are characterized by a warm and golden tone.

Hobbema died in the Rozengracht, a suburb of Amsterdam, in a house opposite that in which Rembrandt had died forty years before. His influence on Crome was considerable in that master's later period. Crome's last words are said to have been "Hobbema, how I have loved thee." Whither does he go, if not to the mills of Guelderland, mills made for him, around which he has lingered during half his lifetime, turning always to a new aspect of the same place, a new revelation of inexhaustible nature? You recognize them from having seen them at the Louvre, roofs tinted red, palings worm-eaten and waterworn, the shepherd from the farm, the quiet stream sleeping in the shade of large trees, and men with red caps wandering by the way. How often has he not sat there waiting for the sun to bring him the wished-for effect, forcing himself then to calculate the exact relationship of tones until his hand could give with strict justice, each detail of the harmonious "ensemble" which Nature displayed before him! Some read Nature, some listen to her; Hobbema reveals her!

55. "The Old Mill." *From the Rustin Hall Collection, Northamptonshire.*

HOLBEIN (Hans) [the Younger]

German School
(1497-1543)

Born at Augsburg, probably in the year 1497; died at London, 1543. A drawing of the year 1509 is the earliest known work of this painter. He was instructed by his father. About 1516 he removed to Basle. The works which have been ascribed to him in that city are innumerable. In 1517 he was called to Lucerne to decorate a house, which was still in existence in 1824; in 1519 he entered the Guild of Painters at Basle, and formed his friendship with Boniface Amberbach. Holbein's portrait of this friend is one of his very best; the "Fountain of Life," now at Lisbon, in the palace of the King of Portugal, was also painted this year. In 1521 he decorated the Rathaus or Town Hall. It was at that time that he painted a portrait of Erasmus; a life-size picture of "Christ Lying in the Tomb," and "Holbein's Wife and Children," representing Franz, the son of the widow Schmid, whom he married, and his own son Philip. It is said that Holbein was driven from Basle by his wife's temper, but that he contributed to her support at all times.

His "Madonna," at Darmstadt (the better known copy of which is at Dresden), is one of the great religious pictures of the world. Soon after its completion Holbein went to England, bearing a letter of introduction from Erasmus to Sir Thomas More, who at once received him with kindness. It was in the year 1527 that Henry VIII fell in love with Anne Boleyn. This was the first year of Holbein's occupation in England, but he does not appear to have entered the King's service until after 1530. In the meantime he painted Sir Thomas and John Godslave, on the same panel, now at Dresden; and the astronomer, Kratzer, now in the Louvre. Holbein returned to Basle in 1530, and completed the frescoes in the Town House. This being done, he returned to England. The superb portrait of George Gyzen, at Berlin, was painted in 1532. After 1533 Holbein rarely dated his pictures, and there is no authentic portrait by him of Anne Boleyn, or her daughter, the Princess Elizabeth, although Holbein painted many portraits of the Royal family.

56. "Josephus Antonius de Acotta." *From Blenheim, Palace; later from the Collection of Cannon Hawkinson.*

HUBERT-ROBERT

French School
(1733-1808)

Hubert-Robert was a painter and engraver, born in Paris in 1733; died there 1808. Made a member of the Paris Academy and his work was held in high esteem. He received the appointment of Keeper of the King's Pictures, and also designer for the Royal gardens. The French Revolution deprived him of his positions but even during his imprisonment he never ceased to cultivate his art. Hubert-Robert's works are excellent of their kind, as they are skillfully composed, the coloring good, and the distribution of light and shade effective.

57. "Memories of By-gone Ages."

HUNTINGTON (Daniel) (R. A.)

American School
(1816-1906)

Daniel Huntington, born in New York in 1816, took his early lessons from Professor Morse in 1835, and later enjoyed the guidance of Henry Inman; he commenced to figure as a producing force in our art when he visited Florence in 1839. In Rome he resumed the composition of pictures, among which may be mentioned his "Henry VIII and Catherine Parr," "Piety and Folly," and "Mercy's Dream." A quiet, thoughtful man, with a strong religious strain in his composition, simple, unassuming and sincere, he ever had the courage of convictions, which were ever on the right side, as the character of his life's work shows. He painted landscapes with an able brush, and many studies and pictures of the scenery he passed through marked the progress of his life. In 1862 he was elected President of the Academy, and he held office until he was succeeded by Henry Peters Gray in 1869. In 1877 he was re-elected and he remained at his post until his voluntary retirement in 1891.

58. "Portrait—Abraham Lincoln." *This portrait with other effects was removed from the residence of the late Daniel Huntington.*

INNESS (George)

American School
(1825-1894)

George Inness was born at Newburg, New York, 1825; died 1894. Pupil of Regis Gignoux, 1868. From 1871 to 1875 he was in Italy. His pictures resemble the works of other artists in nothing. He was erratic, but possessed with a deep love and devotion to Nature. The ideal and poetic sentiment was ever uppermost in his mind, and no creation of his was without the stamp of his remarkable individuality. In his later works he attained an excellence which placed him in the front rank of the best landscape painters of the world. Member of the National Academy of Design.

59. "Harvest Scene in the Delaware Valley."

INNESS (George Jr.)

American School
(1854——)

George Inness, Jr., born at Paris, July 5, 1854. Son and pupil of his father, the famous landscape painter George Inness, and for a few months of Bonnât in Paris. Sketched in different parts of Europe. Studied in Montclair, New Jersey. Member of the National Academy of Design since 1899. Received a gold medal from the Paris Salon in the same year. Also a silver medal at Buffalo in 1901.

60. "Evening on the Delaware Canal."

JANSSENS VAN CEULEN (Cornelisz)
Dutch School)
(1590-1665)

Cornelisz Janssens Van Ceulen, portrait painter, baptized in London 1593; died in Amsterdam 1665. After attaining considerable celebrity in his own country he visited England, where he worked from 1618 to 1643; he was married there in 1622, had one son. In London he met with much encouragement and was taken in the service of James I. After the arrival of Van Dyck in England, Janssens was less employed and returned to Holland. In 1643 he was in the Guild of Middlebourg and in 1647 in the Hague where he painted the portrait of the Council.

61. "Lady Carlisle." *From the Rustin Hall Collection, Northamptonshire.*
62. "Portrait of Lady Digby," descendant of the ancient family of Fitzgerald.

KAUFMANN (Angelica)
German School
(1741-1807)

Marie Anna Angelica Catharina Kaufmann, a painter and etcher, was born in 1741 at Coire, in the Grisons, where her father, Johann Joseph Kaufmann, was then painting. At an early age she showed a marked disposition for painting, in which she was instructed by her father; and so rapid was her progress, that in 1754 the family removed to Milan, where she spent her time in copying the works of the best masters. In 1757 her family went to Florence, and in 1759 she went to Venice from whence in 1765, she came to England with Lady Wentworth, and was received with great distinction, and on the foundation of the Royal Academy, in 1768, she was nominated one of the original thirty-six members. In 1781 she retired with her husband to Rome. She died there in 1807.

63. "Persian Mother and Children." *From the Collection of Lady Cartwright.*

KNELLER (Sir Godfrey)
English School
(1646-1723)

Sir Godfrey Kneller, Bart, born in Lubeck, August 8, 1646; died at Twickenham, November 7, 1723. English School; portrait painter, reputed to have studied under Rembrandt and Ferdinand Bol at Amsterdam and in Rome (1672-74) under Carlo Maratta; went afterwards to Venice, where he was well received by the leading families, whose portraits he painted. On his return from Italy, he lived for a time in Hamburg, but was induced to go to England in 1674, and received such a flattering reception from Charles II that he determined to remain there. After the death of Sir Peter Lely he was made court-painter, and he received equal favor from James II, William III, who knighted him (1692),

Queen Anne, and George I, who made him a baronet (1715). The National Portrait Gallery contains fifteen portraits by him, including Addison, Congreve, Watts, Wren, James II (1685), and Lady Russell. Many of his paintings have been mezzo-tinted. There was hardly a person of note in his day whom he did not paint.

64. "Sir Isaac Newton."

LAWRENCE (Sir Thomas) (P. R. A.)

English School
(1769-1830)

Thomas Lawrence was born in Bristol on the fourth day of May, 1769. In his seventeenth year he commenced oil painting; a year afterwards, in 1787, he settled in London, where he entered as a student in the Royal Academy. In 1790, at the age of twenty-one, he painted the masterly full-length portrait of Miss Farren, afterwards Countess of Derby, and at a stride stepped into fame. Although under age, he was elected an Associate of the Academy in 1791 at the request of the King. In 1794 he was elected a Royal Academician; he was knighted by the Prince Regent in 1815; and at the death of Benjamin West, in 1820, he was unanimously elected President of the Royal Academy.

From the time of his election as a member of the academy to his death, Sir Thomas' career as a portrait painter was unrivaled. The catalogue of his portraits is a complete list of all who were at the time pre-eminent for high rank, talent or beauty. His work brought him large sums, which he spent with the grace of a man of the world. In 1815 he was commissioned to paint for the Windsor Gallery the portraits of all the "Victors of Waterloo," including the Duke of Wellington and the Emperor Alexander of Russia. The Congress at Aix-la-Chapelle and the one in Vienna gave him the opportunity to execute the portraits of representatives of the various courts. All the capitals of Europe, which he visited for this purpose, received him with princely honors.

However, it was in his portraits of women and children that Sir Thomas Lawrence most excelled, and he was never happier than when depicting beautiful English femininity. One cannot but admire his ease of execution and nobility of composition. William Etty, who was a pupil of Lawrence, wrote of him, in his memoirs: "Lawrence's execution was perfect, playful yet precise, elegant yet free," and states that it made him (Etty) despair of ever becoming a painter.

In 1825, Lawrence went to Paris to paint for the king, Charles X, and the Dauphin, and had the Legion of Honor conferred upon him. At the height of his fame, favored in every respect, and not in the least anticipating the termination of his career, after only a few days' illness, he died, unmarried, on January 7, 1830. After lying in state at the Royal Academy, Sir Thomas Lawrence was buried with great ceremony in St. Paul's Cathedral. He left a remarkable collection of works of art formed abroad and at home.

Several of his pictures of women, in particular, are touched by an easy grace and a fine charm of poetic sensuousness in which he

approaches Gainsborough. Not many at that time could have painted such pretty children's heads nor have given young women such an attractive and familiar air of life.

65. "The Two Brothers." *(Painted in 1800, Engraved by George Christ in 1802.)*
66. "Admiral Codrington." *From the Collection of Lady Penelope Gage.*
67. "Lady Ogilvie." *Purchased from the Ogilvie Family.*
68. "Countess of Darnley." *From the Bly Family.*

LE BRUN (Marie Louise Elizabeth)

French School
(1755-1842)

Mme. Marie Louise Elizabeth Le Brun (née Vigee), born in Paris, April 16, 1755; died there March 30, 1842. French School; portrait, history, and landscape painter. Taught drawing by her father, a portrait painter, and by Briard, painting by Doyen and Joseph Vernet; perfected herself by study of the old masters at the Louvre, and at the age of sixteen had painted many portraits. In 1774 she was made a member of the Academy. At the outbreak of the Revolution Mme. Le Brun went to Italy, and was made associate member of the Academies of Bologna and Parma. Before returning to France in 1801 she visited Germany and Russia, and was made associate of the Academies of Berlin, St. Petersburg, Copenhagen, and Geneva. Later she visited England, Holland, and Switzerland. In 1809 she settled at Marly. In 1835 she published her reminiscences. During her life she painted 662 portraits, 200 landscapes and 15 historical portraits.

69. "Portrait of Mme. Le Brun."

LEFEVRE (Robert)

French School
(1756-1831)

Robert Lefèvre was born at Bayeux in 1756; genre and portrait painter; pupil of Regnault. In 1784 he removed to Paris. He painted the Emperor Napoleon I, the Empress Josephine, Pope Pius VII, and all the principal personages of the Empire and the Restoration. In 1814 he was commissioned to paint the portrait of Louis XVIII for the Chamber of Peers, and was appointed principal painter of the Cabinet and Chamber of the King and made a Knight of the Legion of Honor. He died in consequence of an accident, at Paris, January, 1831.

70. "Portrait of Napoleon Bonaparte."

LELY (Sir Peter Van Der Faes)

Dutch School
(1617-1680)

Peter Lely (Peter Van Der Faes) born at Soest in 1617; died in London, November 30, 1680. Real name Peter Van Der Faes.

Flemish school; portrait painter, pupil of Pieter de Grebber in Haarlem, but on coming to England with William of Orange, in 1643, he so closely studied the manner of Van Dyck, who had just died, that his earlier portraits often approach the great master's style. For thirty years he was the most popular portrait painter in England, and amassed a large fortune; nominated court-painter and knighted by Charles II. His portraits are of elegant conception, clear and warm coloring, hands especially finely drawn.

71. "Lady Elizabeth Percy." *From the Ehrich Galleries.*

LIEVENS (Jan)

Dutch School
(1607-1674)

Jan Lievens, born at Leyden, October 24, 1607; died at Amsterdam, buried June 8, 1674. Dutch school; history and portrait painter, pupil of Joris Verschooten and at Amsterdam of Pieter Lastman, afterwards greatly influenced by Rembrandt; in 1631 was called to England, where, during a residence of three years, he painted Charles I, Queen Henrietta Maria and many of the nobility, and persons of distinction; after his return settled at Antwerp, was received into the Guild in 1635, and took the freedom of that city in 1640; still living there in 1643, he is heard of at Amsterdam as early as 1652, and lived temporarily (1652-54 and 1661-71) at The Hague, where he was registered in the Guild in 1661.

72. "Dutch Lady With Fan." *From the Collection of Sir William Cunliff Brooke.*

LORRAINE (Claude)

French School
(1600-1682)

Born at Champagne on the Moselle in 1600; died in Rome November 23, 1682. French school; landscape painter, and etcher; real name Gellée; pupil in drawing of his elder brother Jean, wood engraver at Freiburg in Breisgau. Taken to Rome in 1613 by a relative, he went thence to Naples, where he spent two years as pupil of Godfrey Wals, a painter from Cologne. From 1619 to April, 1625, he lived at Rome. At Nancy he found employment in decorating the Chapelle des Carmes, for the Duke Charles III, with figures and architectural ornaments, until the middle of the year 1627, when he returned to Rome to remain for the rest of his life. In the height of his fame, the painter was patronized at Rome by the King of Spain and the Elector of Bavaria, Prince Deria, the Dukes de Béthune and de Crequy, and many other distinguished persons.

73. "Classic Landscape." *From the Collection of Lady Cartwright.*

LOSSOW (Heinrich)
German School
(1843-1897)

H. Lossow, born in Munich, March 10, 1843; died in 1897. Genre painter, brother of Friedrich Lossow, pupil of the Munich Academy; painted rococo scenes, often strongly realistic. Works: "The Hunchbacked Beau"; "Musical Entertainment"; "I Do As I Like"; "Lady in a Park"; "Honeymoon," and "Milliner."

74. "Love Awake."
75. "Love Asleep."

MAZZOLA (Francesco)
(Il Parmigiano)
Lombard School
(1504-1540)

Born in Parma, January 11, 1504; died at Casal Maggiore, August 24, 1540. Lombard school; real name Francesco Mazzola, a painter of Parma, son of Filippo Mazzola, who died in 1515, leaving Francesco to the care of his brothers, Michele and Pierilario, painters of Parma, who brought him up. His early pictures show how carefully he had studied Correggio's works before going, in 1522, to Rome, where study of its great masters profoundly affected his manner. He had won such reputation there before 1527, when the sack of the city interrupted his career, that the soul of Raphael was said to have passed into him. From Bologna, where he first took refuge after his escape from Rome, he went to Parma in 1531, and made a contract to execute frescoes in S. M. della Steccata, to be completed in 1532; illness and other causes prevented his finishing them, and he was thrown into prison by the authorities in 1537. Released on promise of completing the work he fled to Casal Maggiore and soon died.

76. "Portrait of Il Parmigiano" (Himself). *From the Collection of the Duke of Sutherland.*

MEADOWS (J.)
English School
(1790-1874)

Was born in Cardiganshire, November 1, 1790, and was the son of a retired naval officer. He first became known in art by his designs on wood for book illustration. Some of his earliest works of this class were for children, but he is best esteemed for his "English Heads of the People" and "Illustrated Shakespeare," the latter published between 1842-45, and probably his best work. He exhibited some drawings of British artists, and also sent twice or thrice to the Royal Academy. He was the companion of the humorists of his day. For the last ten years of his life he received a pension from the civil lists. He died in August, 1874, and was buried in the St. Pancras Cemetery at Finchley, England.

77. "Fisherman's Village. Hoisting the Storm Signal."

MIGNARD (Pierre)

French School
(1610-1695)

Pierre Mignard was born at Troyes in 1610 and died in Paris, May 30, 1695. He was a pupil of Jean Boucher at Bourges, of Vouet in Paris, and also was under Pierre Gentil, the sculptor. His pictures, in the graceful, dignified style of Raphael, were greatly admired at Rome. He was patronized by Urban VIII, and his successors to Alexander VII, whose portrait he painted, and distinguished himself in that branch as well as in historical subjects. Essentially a man of the world, Mignard had all the qualities to make him acceptable at court, and he was a great favorite in aristocratic society. He was court painter, the director of the Gobelins, and was elected on the same day, member, rector, chancellor, and directory of the Academy. Mignard was a facile artist, ready to undertake any task and capable of executing it with credit. His works lay claim to our approbation, by a correct design, a captivating amiability in his forms and an harmonious effect in his coloring. Several of his pictures have been engraved by some of the most celebrated artists of France.

78. "Viscountess Narbonne Pilet."

MILLET (J. F.)

French School
(1814-1875)

Born in 1814; died in 1875. Millet was one of the strongest men, if strength be uncompromising and vigorous adherence to personal ideals, when these are furthest emancipated from the opposed to popularly, accepted routine and formulary. The keynote of his art lies in his own expressions, "To characterize the type" and "Nothing counts but what is fundamental." He did this in such largeness of style, such monumental conception, that although his art has undoubtedly a literary side, this sentimental appeal is always subordinate to his pictorial potency. His superb feeling for color alone would make him a painter rather than a story-teller, even though every one of his peasant subjects not only represents but proclaims loudly all that is noblest and most pathetic in that peasant life with its deeper meanings and larger truths, its dignity of labor, its poetry of common things.

Millet recorded man's conflict with the earth from which he demands his bread. Millet's peasants do not sing and dance like Corot's. Shepherds to whom radiant Nature communicates her joy, they are not personages of ecloques, but the austere laborers of rude Georgics. The soil he paints has just been shaved by the scythe and is still stiff with the short stubble of the cut grain or it is the heavy clods thrown out by the ploughshare and crushed beneath the foot of the sower; it is the hard earth which the hoe breaks with difficulty, cutting through brambles and striking upon stones. Even in the absence of man, the earth recalls the peasant who cultivates it. The plough or harrow lies upon it, ready for the work of the morrow. This earth he draws and paints like a

face with character and to the man who is always bending over her, does she not show a face either good or bad? The dwelling is not far off, a poor shelter of stones and thatch where the woman, when she is not in the fields, passes the slow days spinning wool, feeding the little ones, absorbed in some simple task. A draughtsman of gestures, Millet saw in his people a definite utility, a means to an end; he shows us the whole body tense with effort.

Let François Millet represent a peasant resting for a moment as he leans on the handle of his hoe, a wretched man worn by fatigue, baked by the sun, as stupid as a beast of burden dulled by blows. He has only to put into the expression of this poor devil a sublime resignation to the suffering ordained by Destiny, to make this creature of a nightmare become for us *the great Symbol of all Humanity.*

79. "The Church at Greville."

MORAN (Thomas)

American School

(1837-——)

Thomas Moran was born at Belton, England, in 1837. Brother of Peter and Edward Moran. In 1862 he visited England. In 1866 he made another European tour, this time traveling extensively in France and Italy, and in 1871 made explorations of the great West, with Professor Hayden's expedition, which resulted in his "Grand Cañon of the Yellowstone," now in the Capitol at Washington, and the "Chasm of the Colorado," and other powerful works, including the celebrated "Mountain of the Holy Cross." In 1872 Thomas Moran removed his studio from Philadelphia to New York. He became a National Academician in 1884, and among the other societies was a member of the Pennsylvania Academy of Fine Arts, and of the Artists' Fund Society of American Artists, the New York Etching Club and the Society of American Etchers. Moran also made many illustrations for books of travel, history, etc., and devoted much of his time to lithography and other methods of engraving. Thomas Moran is now living and painting at Santa Barbara, California.

80. "The Ocean." *Purchased from the Artist.*

MOREELSE (Paulus)

Dutch School

(1571-1638)

P. Moreelse was born at Utrecht in 1571; died there in 1638. Dutch school; portrait painter; pupil in Delft of Mierevelt, finished his studies in Rome; studying the works of the old masters; master of Utrecht Guild in 1596. His style is noteworthy, as he was one of the forerunners of Rembrandt. He was a member of the council and city treasurer. Painted a few historical pictures, but principally portraits. Filled several public offices in his native city. "He enjoyed a high reputation as a portrait painter and was extensively patronized by the nobility."

81. "Duchess of Modena." *From the John Hodgson Collection.*

MURILLO (Bartolomé Esteban)

Spanish School
(1618-1682)

Born in Seville, January 1, 1618; died there, April 3, 1682. Spanish school. From his first master, Juan del Castillo, Murillo learned all the mechanical parts of his calling, and in 1639-40, when Castillo removed to Cadiz, earned his daily bread by painting such devotional pictures as were commonly bought up by colonial merchants for shipment to Transatlantic Spain. In this way he obtained sufficient means to allow him to go in 1643 to Madrid, where he introduced himself to Velasquez, who obtained admission for him to the Royal Galleries where he copied the works of the great masters. On his return to Seville in 1645 he spent three years in painting a series of eleven pictures for the small cloister of the Franciscan convent, the excellence of which at once gave him reputation and brought him many commissions. In 1648 he married, and soon after gave up his first, so-called cold (frío) manner, and adopted his second, warm ((calido) style. On the death of Philip IV, his successor, Charles II, named Murillo his court-painter, and in vain endeavored to induce him to take up his residence at Madrid. He continued to work at Seville until his death in 1682.

He is influenced by a man's love of little children and an artist's desire to create a beautiful picture. He takes for his type the warm-skinned, supple, brown-eyed children that played half-naked in the bright sunshine of Seville; their beauty of limb and grace of movement being characteristic of their free, open-air life. This part of the picture is real enough; a bit of nature translated into paint. But the act in which they are engaged, and the way in which it is represented, suggest an idealization of the facts; and this ideal feeling is increased by the soft vaporous light in which the little bodies are bathed a kind of light "that never was on sea or land," a product of the artist's imagination.

As a religious painter he ranks second only to the greatest masters. In ideal grace of thought and in force and perfection of style he yields, as all later artists must yield, to that constellation of genius of which Raphael was the principal star. But his pencil was endowed with a power of touching religious sympathies, and awakening tender emotions, which belonged to none of the Italian painters of the seventeenth century.

82. "Archbishop Ambrozeo Ignatio Spinola." *From the Collection of the Duke of Sutherland.*
83. "The Bread of Life." *Passed upon as Murillo's work by Professor Meyer, Munich.*
84. "Madonna of the Lily."
85. "The Nativity." *From the Collection of Marquis Alexandro Totade, Seville, Spain.*

NICHOLSON (George W.)

American School
(1795-1839)

George W. Nicholson was born in 1795, probably at Liverpool, where he afterwards lived; died in 1839. In combination with his

brother Samuel (a drawing master), George Nicholson in 1821 published in folio twenty-six lithographs of subjects in the vicinity of Liverpool. This was followed in 1824 by "Plas Newydd and Valle Crucis Abbey." George Nicholson exhibited at the Liverpool Academy, from 1827 to 1834, numerous landscape compositions in water color or lead pencil.

86. "A Squally Summer Morning."

PEALE (Rembrandt)

American School
(1778-1860)

Born in Bucks County, Pennsylvania, 1778; died at Philadelphia, October 3, 1860. He studied in the studio of his father, Charles Wilson Peale, one of the early American portrait painters in Philadelphia. In 1801 he went to London, where he was a pupil of Benjamin West until 1804. He lived for three years in Paris, returning to America in 1809. While he was abroad, he painted the portraits of many European celebrities. Among the better known of his portraits are those of Washington, Jefferson, Mrs. Madison, Commodores Bainbridge, Perry, and Decatur; of these the most noted is a portrait of Washington purchased by the U. S. Senate in 1832. He exhibited pictures at the Royal Academy, London, in 1833.

87. "George Washington." *In the Collection of John Isaiah Northrop until his death in 1870, when the painting was bequeathed to his daughter, Mrs. J. A. Hall of Copake Falls, N. Y.*

88. "Martha Washington."

PIOMBO (Fra Sebastiano Del)

Venetian School
(1485-1547)

Born at Venice, 1485; died at Rome, 1547. Sebastiano Luciani, called Del Piombo, from his holding the office of Keeper of the Leaden Seal, was originally a painter and musician at Venice, where he studied successively under Bellini and Giorgione. His portraits in oil had won him fame before he was invited to Rome by the famous banker, Agostino Chigi, in 1512. At this time the papal court was divided into two strong parties, one led by Raphael, the other by Michelangelo, and the latter, feeling his own defects as a colorist, courted Sebastiano, in hope that, by uniting Venetian color with his own grand design, Raphael could be outdone. When Cardinal Giulio de Medici commissioned Raphael to paint the "Transfiguration," he also commissioned Del Piombo to paint "Raising of Lazarus," now in the National Gallery, London. The pictures, when finished, were exhibited side by side.

89. "Vittoria Colonna."

POUSSIN (Nicolas)

French School
(1593-1665)

Nicolas Poussin, born at Andelys, Normandy, June, 1593; died in Rome, November 19, 1665. French school; history and landscape painter, pupil of Quentin Varin in Andelys, and of Noël Jouevnot, Ferdinand Elle, and Lallemont in Paris. Despite needy circumstances and two unsuccessful attempts, he made his way in 1624 to Rome, where he studied nature and the antique with the sculptor Duquesnay; married the daughter of Jacques Dughot, and adopted his son Gaspard, who took his name and afterwards rivaled him in fame as a painter.

In 1640 Louis XIII sent M. de Chanteloup to bring him back to France. Although the king made him his first painter, and showered honors upon him, Poussin found his position so intolerable on account of the jealous intrigues of Vouvet, Fouquières, and Mercier, that he returned to Rome on leave of absence. The death of Cardinal Richelieu, in 1642, and of the king in the following year, left him free to remain in Rome the remainder of his life.

His noble style, his skill in composition, his elegance in the grouping and disposition of figures, and his truly grand and poetic feeling in landscape, entitle him to the first place among painters of the French school.

90. "Clemency of Coriolanus." *From the Collection of Ladislas Mierzinski, Warsaw, Poland.*

REMBRANDT VAN RIJN
(Rembrandt Harmenss Van Rijn)

Dutch School
(1606-1669)

Born at Leyden, July 15, 1606. Buried in the Westerkerk (Church of the West) at Amsterdam, October 8, 1669. He was the son of a prosperous miller at Leydon whose ambition was to see him in one of the learned professions, and he entered the studio of Van Swanenburg as a pupil, and later that of Pieter Lastman. The bold strong features of old age had a fascination for Rembrandt, the bold markings, broad planes, and vigorous lines easily gave him that clue to a mastery of expression which is so characteristic of all his works. In 1630 he opened a studio in Amsterdam, and in 1634 he married Saskia van Uylenborg, whose fair face and form are seen in many of his portraits, biblical and historical pictures. For eight years fortune smiled upon him; his studio was crowded with pupils and he had patronage far beyond his needs. But Saskia died in 1642 and a gloom was cast over the life of the young painter. In the development of his art he left not only the impress of his own individuality upon each work by his hand, but recorded the characteristics of the people among whom he lived with a vigor and vital force which has never been equaled and is well illustrated in his portrait groups, especially that of the "Syndico" in the Ryksmuseum

at Amsterdam. In 1650, Hendrikje Stoffels, a beautiful young girl from the country, came to live in his home as housekeeper, where she remained during the remainder of his life the devoted and loving friend, watching over, and caring for him tenderly during his last days of poverty and misfortune until the end came. Unfortunately, Rembrandt had been too lavish in his expenditures, fashion changed and under the influence of French tastes for the lighter, smoother, and more elegant and decorative pictures, Rembrandt was neglected and his more robust art found little favor; debts accumulated, commissions few, and at last he was declared a bankrupt and his whole effects were sold by auction. But the artist knew his powers and the most splendid achievements of his life were accomplished when he was in direst poverty and extreme want.

In the whole history of art, Rembrandt stands out as one of the solitary and unapproachable personalities who has attained his own style and stamped his influence, for good or for bad, on posterity. In his etched work his unique position is realized to even greater advantage than in painting; for in the latter sphere Frans Hals, his senior by a few years, was not far behind in brilliance of brush and incisive delineation. But among contemporary etchers there was no one who combined the same mastery of medium with a tithe of his significance of expression. In fact, no worthy rival in this field can be found before the last century, and then in whom but Whistler. But in the range of his genius Rembrandt still stands alone. Let him handle the most momentous scene from Scripture, a landscape, a piece of genre, the slightest study of still life—all alike are illumined by a power which never fails to pierce to the heart of things.

91. "Titus, Son of Rembrandt. *From P. I. Colnaghi, Paris. From the Collection of Miethke, Vienna, and Festeteis, (Budapest) Buda Pest.*
92. "Rembrandt's Sister." *From the Collection of Comte de Polignac.*
93. "Erring Woman Before Christ." *From the Collection of the Duke of Marlborough, Blenheim Castle.*
94. "Joseph Accused by Potiphar's Wife." *From the Collection of General Bulwer.*

REYNOLDS (Sir Joshua) (P. R. A.)

English School
(1723-1792)

First President of the Royal Academy. Born in Devonshire, at Plympton Earl, 1723, where his father was a schoolmaster. Died at London, 1792. "Done by Joshua out of pure idleness," wrote his father over a drawing which the boy had made in his exercise book. "While I am doing this," wrote Joshua himself of his drawing, a few years later, "I am the happiest creature alive." When he was eighteen he was sent to London to study under Hudson. After two years he had made such good progress as to estrange his master. After a year spent at Plymouth he went to London

again; but upon his father's death he returned to Plymouth, in 1746, where he won the friendship of Lord Edgcumbe, who introduced him to Captain Keppel, who offered to take him to Italy on board his own ship, the "Centurion." In May, 1749, they set sail and till the end of the year Reynolds stayed with the Governor of Minorca, painting portraits. For two years he studied in Rome. From Rome he went to Parma, Florence, and Venice. At Parma he came under Correggio's influence; at Venice, he studied Titian. "To possess a real, fine picture by that great master," he once said, "I would willingly ruin myself."

Reynolds returned to London in 1752. He settled first in St. Martin's Lane; afterwards in Great Newport Street, and finally (from 1760 onward) in Leicester Square, where his house (No. 47) may still be seen—nearly opposite to the site of Hogarth's. From this time forward Reynold's life was one unbroken success. Other painters arose from time to time to divide his popularity. Opie, Gainsborough, and Hoppner; but Reynolds' supremacy was never seriously threatened. In 1768, when the Royal Academy was founded, he was elected President by acclamation, and was knighted by the king—an honor which has ever since been offered to the holder of that office.

95. "Mrs. Edmund Burke." *From the Collection of Viscount Powers Court.*
96. "Sir Joshua Reynolds." *Portrait painted by himself about 1768.*

ROMNEY (George)

English School
(1734-1802)

George Romney was born at Beckside, Lancashire, 1734; died at Kendal, 1802. Quoting from the "History of Painting," by Muther, "George Romney, who belonged more to the eighteenth century, holds the mean course between the refined classic art of Sir Joshua and the imaginative poetic art of Thomas Gainsborough. Less personal and less profound in characterization, he was, in compensation, the most dexterous painter of drapery in his age; a man who knew all the secrets of the trade, and possessed, at the same time, that art which is so much valued in portrait painters—the art of beautifying his models, without making his picture unlike the original."

97. "Mrs. Carnock."

SCHEFFER (Ary)

French School
(1797-1858)

Born at Dordrecht, February 10, 1797; died at Argenteuil, June 15, 1858. History and portrait painter, son of Johann Baptist Scheffer; pupil of Guerin. Scheffer took up a class of subjects which showed his sympathy with the cause of freedom, such as the Suliete Women, an episode of the Greek war, and the Battle of Morat. Influenced by Ingres, he sought and obtained greater

purity of form; and painted subjects from Goethe and Byron. In 1836 he was appointed art instructor to the Orleans family, and directed the studies of the Princess Marie in sculpture. In 1836 he accompanied the Duc d'Orleans and General Bauerand to the siege of Antwerp, and after his return painted several military episodes for Versailles. Between 1835 and 1848 he produced his greatest works.

In his earlier pictures Scheffer showed his sympathy with human suffering; in these of his second period his love for the elevating influences of the great poets; in his third, his faith in the Christian religion and his aspirations to a higher life. Officer of the Legion of Honor, 1825.

98. "Baptism at the Village Church." *From the Henry Garnier Collection.*

SCHREYER (Adolphe)

German School
(1828-1899)

There is no suggestion of the German in the art of Schreyer, yet it was in that most German of cities, Frankfort-on-Main, that he was born in 1828. He was fortunate in coming of a family of wealth and distinction, in consequence of which he was permitted from his youth an independence of movement and study which liberated him from the then restricted influence of his native art. He traveled much, and painted as he went. In 1855 he went to the Crimea, and he began producing those battle scenes which gave him his first fame. Wanderings in Algiers and along the North African coast into Asia-Minor, resulted in those pictures of Arab life which are so popular, while visits to the estates of his family and his friends in Wallachia provided him with another of his familiar classes of subjects. Schreyer was a resident of Paris, but thereafter he divided his life between that city and his estate Kromberg, near Frankfort, where he lived surrounded by his horses and hounds, practicing his art with an energy that advancing years were unable to impair. He was invested with the Order of Leopold in 1860, received the appointment of court-painter to the Duke of Mecklenburg in 1862, was a member of the Academies of Antwerp and Rotterdam, and received first-class medals at all the important European expositions between 1863 and 1876. He died in 1899.

99. "Arab Sheik and Staff."
100. "Winter Scene in Wallachia."

SCHIRMER (Johann William)

German School
(1807-1863)

101. "Landscape."

STUART (Gilbert)

American School
(1755-1828)

Born at Narragansett, Rhode Island, December 3, 1755; died in Boston, July 27, 1828. After some unaided efforts he received instructions from Cosmo Alexander, a Scotch portrait painter, whom he accompanied to Scotland in 1772. The death of his master left Stuart to shift for himself, and after struggling a while at the University of Glasgow, he returned home. In 1775 he went again to England, where he found a friend in Benjamin West, whose studio he entered as a pupil, but he soon became an assistant to his master. In 1785 he set up a studio of his own in London, achieving marked popularity and financial success. He visited Ireland in 1788, where he was received with great favor, and painted the portraits of many distinguished persons, and returned to America in 1792. Soon after his arrival in New York the Duke of Kent offered to send a ship of war for him if he would go to Nova Scotia and paint his portrait, but he declined the offer. Among his sitters in Europe were three kings, Louis XVI, George III, and George IV and the Prince of Wales. He painted also Alderman Boydell, John Kemble, Sir Joshua Reynolds, Benjamin West, and many other distinguished artists. Six Presidents of the United States sat for him for their portraits, viz.: George Washington, John Adams, Thomas Jefferson, James Madison, James Monroe, and John Quincy Adams. After working two years in New York, Philadelphia, and Washington, Stuart settled in Boston, where he resided the remainder of his life. Stuart was gifted with a perception which enabled him to select the true lines of thought and character of his sitter, which he rendered without hesitation. A collection of two hundred and fifteen of his works was exhibited in the Boston Athenaeum soon after his decease, for the benefit of his family, which realized a considerable sum.

102. "Portrait of George Washington." *From the Collection of Travalyn Turner, London.*

SWANEVELT (Herman)

Dutch School
(1600-1655)

Herman Swanevelt, born at Weerden, near Utrecht, about 1600; died in Paris in 1655. Dutch school; landscape painting; went early to Paris and thence to Rome, where he studied under Claude Lorrain. In 1653 made member of the Royal Academy; in 1654, with Patel, decorated a room in the Hotel Lambert at Paris.

103. "Italian Landscape." *From the Collection of Lord Buckland.*

THAULOW (Fritz)

Norwegian School
(1845-1906)

Fritz Thaulow was born at Christiania in 1845. He was a pupil of Sorensen at Copenhagen and of Gade at Karlsuhe. By virtue of his success with certain phases of landscape painting he

was called "the painter of the stream, the snow and the night." Among his most famous works are "A November Day in Normandy" (Berlin National Gallery).

His first great success was won at the Paris Exhibition of 1889, when he was decorated with the Cross of the Legion of Honor. In 1876, and again in 1898, Mr. Thaulow visited this country, on the first occasion having been one of the judges at the Philadelphia Exposition. His wife was a granddaughter of the late Princess Saltikoff, of Russia. He died at Volendam, Holland, November 4, 1906.

104. "On the River Arques."

TINTORETTO (Jacopo)

Venetian School

(1512-1594)

Born in Venice, September 29, 1512; died there May 31, 1594. Venetian school. Real name Jacopo Robusti. Pupil of Titian. Adopting as his motto Titian's coloring and Michelangelo's drawing. Tintoretto won a reputation second to none in his time. He is regarded as one of the greatest masters in composition, drawing, and color, and Ruskin places him above Titian and beside Michelangelo. With a rapidity of execution which procured him the nickname of Il Furioso, he covered walls and ceilings with vast compositions. His portraits are masterly, rich in color, and (those of old men especially) life-like.

105. "Madonna and Child." *From the Spada Palace, Rome.*

TROYON (Constant)

French School

(1810-1865)

Constant Troyon was born at Sevres, August 28, 1810, where his father was employed in the porcelain works and where he had lodgings in more or less humble capacity as general workman. When Constant was very young, he entered the shops to begin his career as a decorator of porcelains under the supervision of his father. At twenty, we find Troyon quitting the works and starting out for himself, occasionally doing a little porcelain decoration but more frequently sketching before nature. He seems to have been a man of enormous energy, working constantly, early and late, studying with rare intelligence, ever searching to improve himself; and the result was he forged steadily onward. Now, on the advice of the artist Camille Ropqueplan, he went to Paris and established himself in a studio there. This was in 1832 when he was twenty-four years of age, and he sent a picture to the Salon which was well received, attracting the attention of the jury. In Paris, he immediately became one of the famous circle of revolutionary young men who were to make art history, and there began his intimacy with Rousseau, Millet, and others of the Barbizon Painters.

The year of 1848 was the turning point in Troyon's career, for in that year he visited Holland, and found there his true field of painting. Studiously and with remarkable application, did he

pursue the study of animals, and with each new work he further impressed the critics and the public with his capacity. So there followed a procession of pictures, all of the most simple nature. They might almost be called the chronicles of the farm, for Troyon showed canvas after canvas of pastoral scenes, homely, intimate, realistic, disclosing rare powers of observation and execution, with a fine grasp of artistic requirements. You may not look at the animal compositions of Troyon without being strangely impressed by his splendid rendering of forms, his fine sense of composition, for here he was a past master. He does not sentimentalize his animals, nor concern himself with the drama of their character and gestures. He takes them as components in a general scheme; and he paints them as he has seen them in Nature; enveloped in atmosphere and light, in an environment of grass and streams and living leafage. He was without doubt, the greatest painter of sheep and cattle in his century.

106. "Cows Crossing the Ford." *From the Collection of Eugene Miry, Paris.*
107. "Cattle at Pasture." *From the Collection of Conre'd Myer.*
108. "A Brook Through the Woodlands." *From an old Collection at Sevres.*

TURNER (Joseph Mallord William)
English School
(1775-1851)

Born in Maiden Lane, Convent Garden, London, 1775; died 1851. He was the son of a barber, and his father intended him for his own profession. Of his earlier sketches, made in pencil and India ink when he was a boy, a large proportion consists of careful studies of stranded boats, and different parts of old Dutch shipping. He hired himself out every evening to wash in skies in India ink in other people's drawings at half a crown a night, getting his supper in the bargain. It was in water color that Turner first painted. By 1789 he began to paint in oils, and this great genius, who now holds the first place in English landscape art, entered the Royal Academy as a student, at the age of thirteen, and under the prevailing influence of the day, studied the works of Claude Lorrain, the Poussins, Salvator Roso, and other classical painters. A close observer and diligent student, Nature early revealed to his mind an illimitable source of glorious truths, which left no room for influences, methods, or conceits, other than those which his unerring accuracy of perception led him to formulate for the perfect rendering of material loveliness with unrivaled precision. Ruskin says, "The great distinctive passion of Turner's nature—that which separates him from all modern landscape painters—is his sympathy with sorrow, deepened by his continual sense of the power of death. Colossal in power, he was also tender and delicate in harmony of tint and subtlety of drawing. He had a perfect grasp of English scenery and shrank from no labor in expressing details. His Yorkshire drawings are peculiarly rich and varied in composition, the rock and hill forms being marvelously accurate, while his skies and effects of mist are exquisitely

rendered. Glorious in conception—unfathomable in knowledge—solitary in power—with the elements waiting upon his will, and the night obedient to his call, sent as a prophet of God to reveal to men the mysteries of a universe; standing like the great angel of the Apocalypse, clothed with a cloud, and with a rainbow upon his head, and with the sun and stars given into his hand." Mr. Ruskin places Turner among the seven supreme colorists of the world, the other six being, in his estimation, Georgione, Titian, Veronese, Tintoretto, Correggio and Sir Joshua Reynolds.

109. "London About 1789." *From the Sale of Paintings in Turner's Studios.*
110. "View Down the Grand Canal, Venice." *From the Collection of the Marquis of Waterford.*
111. "Scene in Italy." *From the Collection of Cyrus Field.*
112. "A Vision of Ancient Carthage." *From the Collection of Lady Cartwright.*
113. "Venice." *From the Collection of Lord Townsend.*

UTTENBERGER (Franz)

German School
(1838——)

114. "Torre del Grecco, Near Naples."

VAN DER HELST (Bartholomeus)

Dutch School
(1612-1670)

Born at Haarlem, 1612; died at Amsterdam, 1670. Dutch school; portrait painter. Either studied under Frans Hals or took him as his model, and became one of the greatest portrait painters of his time. Lived chiefly at Amsterdam, where, in 1654, he and Nicolaas van Helt-Stokade, founded the Guild of St. Luke. His earliest picture is dated 1639. Sometimes painted sacred and mythological subjects. Sir Joshua Reynolds said of his picture painted to celebrate the peace of Westphalia, and representing an Archery Festival, "This is, perhaps, the first picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have ever seen." His principal works are in the gallery and in the new "Hotel-de-Ville," at Amsterdam. In the Louvre, is a small replica, one of his finest works, and is considered superior to the large picture, which is in Amsterdam.

115. "Portrait of a Gentleman."

VAN DER MEULEN (Adam Frans)

Dutch School
(1632-1693)

Adam Frans Van der Meulen was born in Brussels in 1632; died in Paris, 1693. His parents placed him as a pupil with Peter Snayers, whom he soon surpassed. Van der Meulen was invited to Paris through the offices of Charles LeBrun, and was

appointed to attend King Louis XIV, to the field in his campaigns. He painted the principal battles and sieges in Flanders for the Château of Marly. He also painted huntings and cavalcades. Although he was principally employed in painting for the court, many of his pictures are in private collections. Most public museums possess examples of his work.

116. "Meeting of the Duke of Lorrain and Marshall Turenne. An incident of the Thirty Years' War." *From the Collection of Lord Buckland.*

VAN DYCK (Sir Anthony)

Flemish School
(1599-1641)

Anton Van Dijck, knighted by King Charles I and thereafter called Sir Anthony Van Dyck, was born at Antwerp, March 22, 1599, the son of a well-to-do silk merchant. When ten years of age, he was apprenticed to Van Balen, and made such astonishing progress as an artist, that before he was nineteen, he became a full member of the Guild of St. Luke. His connection with Rubens, whose pupil he is generally called, seems to have begun in 1619, and in 1620 he was associated with him in the decoration of the Jesuits' Church at Antwerp.

In 1620 Van Dyck went to England on the advice of the Duke of Arundel, but little is known of this visit, and in 1622 we find him again on the continent, painting portraits at The Hague.

Early in 1623 Van Dyck set forth on his long-contemplated journey to Italy. We hear of him first at Venice, enraptured with the treasures of the Venetian galleries, filling his sketch-books with studies and copies of the masterpieces of Giorgione, Veronese, and Bellini, and above all of Titian, his chief delight and inspiration. He then went to Genoa, hoping to achieve wealth and honor; nor was he disappointed. To this day the galleries of Genoa bear witness to the commissions which poured in upon him from the wealthiest and noblest families. After leaving Genoa he stayed for a time in Rome, Florence, and Palermo, painting masterpieces in each city, before returning, in 1626, to his native town, where at first he was far from being overburdened with work.

Irritated past endurance by the innuendoes of jealous inferiors, he left his country and went to London, where he heard great favor was shown to artists by King Charles. Again he went by unrecognized, and after a fruitless visit, he returned once more to the continent. But Charles soon learned what a treasure had been within his reach and he invited the artist to England again. That was in 1632, and Van Dyck returned in response to the royal invitation, to be received at court with every mark of favor. Apartments were given him at Blackfriars, and summer residence at Altham, in Kent, and he soon became the idol of London society. The king himself sat to him, besides commanding portraits of the queen and the royal family.

In 1632 Van Dyck received the honor of knighthood; shortly afterwards he was granted a life annuity of £200, besides being appointed principal painter in ordinance to their majesties. During

the eight years that Sir Anthony remained in England he produced over two hundred portraits.

Though fortune smiled upon Van Dyck and gave him more work than he could carry out, he was frequently in pecuniary difficulties. He dressed richly, lived in luxurious style, and lavished hospitality on his friends and patrons. To regulate Van Dyck's way of living Charles married him to Mary Ruthven, first cousin to the Marquess of Montrose. But ever reaching for fresh honors, Van Dyck went to Antwerp in September, 1640, to take the dead Rubens' place with the king of Spain. He went to Paris in 1641, hoping to secure the decoration of the Louvre, but the work fell to Nicolas Poussin. Seriously ill, he returned to London in November, 1641. Van Dyck died on December 9, 1641, and was buried on the eleventh in St. Paul's, near John of Gaunt's tomb; in the Great Fire his grave perished.

Distinction, that is this artist's pre-eminent gift, his master quality, which forms an individuality, and is undeniably stamped on all those glorious works, from the first tentative efforts of Rubens' pupil to the immortal portrayals of Charles I, and his family and court.

117. "Mystical Marriage of St. Catherine." *From a very old Italian Collection.*
118. "Duke of Stafford." *From the Collection of the Duke of Fife.*
119. "Mother and Child." *From the Collection of Comte Andre de Ganey, Paris.*

VAN RAVESTEYN (Jan)

Dutch School
(1572-1657)

Jan Van Ravesteyn was born at The Hague in 1572; died there, buried June 21, 1657. Son of Anthonie, the elder pupil of Michael Mierevelt; joined the Guild of Saint Luke in 1599; became one of the great portrait painters of Holland. Master of The Hague Guild in 1615; painted assemblies of magistrates and corporations with great skill.

120. "Mrs. Richard Whitehill." *From the Collection of the Duke of Fife.*

VAN RUISDAEL (Jacob)

Dutch School
(1626-1682)

Born at Haarlem about 1626; died there, buried, March 14, 1682. Dutch school; landscape painter, son and pupil of Izack van Ruisdaël, probably also pupil of his uncle, Solomon van Ruisdaël; became the greatest landscape painter of the Dutch school. In 1648 he joined the Guild of St. Luke at Haarlem, and in 1659 obtained the rights of citizenship at Amsterdam. Many of his landscapes represent views in the environs of Haarlem and about Bentheim. His early works are remarkable for minute finish of accessories. The figures introduced in Ruisdaël's landscapes are

by Berchem, Adriaan van de Velde, Wouverman, Linglebach, Vermeer, and Eglen van der Neer, and he in turn painted the landscapes in some of the pictures by Frans Hals. Van Ruisdaël designed everything from Nature and was unusually happy in his selections.

121. "Rocks, Rills, and Templed Hills." *From Collection of J. de Kuyper, The Hague.*

VAN STRY (Abraham)

Dutch School
(1753-1826)

Abraham van Stry, a painter of portraits, landscapes, and cattle, was born at Dordrecht, 1753. At first he painted fruit and flowers but later turned to the paintings of portraits, landscapes, and cattle, in the manner of Cuyp, in which pictures he arrived at much excellence. He died at Dordrecht in 1826.

122. "Landscape and Cattle." *From the Collection of Lady Cartwright.*

VERNET (Claude Joseph)

French School
(1712-1789)

Born at Avignon, August 14, 1712; died in Paris, December 23, 1789. French school; marine painter, son and pupil of Antoine Vernet (1689-1753, decorative painter), and studied with Fergioni, Panini, and Solimena. He became the first marine painter in Europe, and was patronized by many courts. After an absence of twenty years he returned to Paris in 1753, became a member of the academy the same year, and a councilor in 1766. Commissioned by the king to paint all the seaports of France, he completed fifteen of the twenty when he became wearied of traveling and settled in Paris.

123. "Italian Seaport Sunset."

WESTERBECK (Cornelius)

Dutch School
(1844-1903)

Born April 13, 1844, at Sassenheim; died at The Hague, October 22, 1903. The Museum of Amsterdam has a work of his: "Cows by the Water, Sunset."

124. "Pastoral Scene in Holland."

ZAMPIERI (Domenico)

Italian School
(1582-1641)

Domenico Zampieri, known as Domenichino, was born in 1582, and died in 1641. He was trained in the school of Calvaert and then in that of the Carracci. Domenichino's sensitive temperament was the cause of his suffering beyond measure from the attacks of the critics "who rage with greater fury behind those who fly before them." But as time went on the note of praise prevailed

more and more, and before his death he was regarded as one of the greatest ornaments of the Bolognese school. What Bellori says of him seems to us just: "While other painters are praised for their facility of execution, for their grace, for their color, and for their other pictorial gifts, to him is due the greater glory of delineating the soul and giving color to life." Domenichino worked long in Rome and in Naples as well as in Bologna, and his numerous productions give proof of gifts, if not of great invention, of good draughtsmanship, and of a notable fusion of the diverse elements brought together in them; a distinct note of personality is preserved in the types presented, and we are conscious of a sentiment full of sincerity and fervor, nay more, of a candor that has given justification to the statement that we have in this artist, "a quattrocentist who had strayed into the seventeenth century."

125. "Saint Cecelia." *From the Collection of Lord Buckland.*

ZIEM (Felix)

French School
(1821-1911)

Felix Ziem was born at Beaune, France, a little town not far from Dijon, from the art school of which he subsequently graduated, and went to Paris to complete his studies. But it was in the peripatetic school of travel that he really learned his art. He roamed far and wide through southern France, then spent three years in Holland, and followed on with wanderings and study in Italy and the Orient. When he commenced to develop the mine of material in the "Queen of the Adriatic," he struck the keynote of his vocation.

Ziem made his debut at the "Salon" in 1849, received his first medal in 1851 for a picture of Dutch scenery, and was admitted into the Legion of Honor in 1857 for his views of the Golden Horn at Constantinople, and the Place of St. Mark at Venice. These last subjects revealed the particular bias of his temperament, and have continued to be the ones on which his reputation is securely founded. His "Sunrise at Stamboul" was hailed by Gautier, the eminent French writer, as the most beautiful picture of the modern school; but it is as the painter of Venice that he is most widely appreciated. In his Venetian views, painted from the heart in pigments of living fire, there glows and flashes all the harmonious magnificence of the South. Unlike Rico, who represents the beautiful city in the broad light of high noon, Ziem prefers the pearly effects of early morning, the flaming glory of sunset, or the throbbing tenderness of summer nights. His is a romantic spirit, and his color, which is the strongest feature of his art, has the grand and mellow splendor of the greatest period of ancient art.

It may be added that Ziem's official honors include also first-class medal (1852), a third-class medal (Exposition Universelle, Paris, 1855), and that he was elected officer of the Legion of Honor in 1878.

126. "A Venetian Reverie."
127. "The Piazza or Square of St. Mark."
128. "On the Grand Canal, Venice."

Gallery 19

COMMANDERS, INDIAN CHIEFS, SCOUTS, ETC.

CROSS (H. H.)

H. H. Cross is represented in the present collection by twenty-eight Indian paintings. Henry Cross was born in Tioga County, New York, in 1837. As a youth he joined the Barnum circus and visited Chicago, then a village, traveling from Birmingham, New York, by wagon. Cross then went to the present city of Minneapolis, and afterwards down the Mississippi River to New Orleans, drawing the scenery in charcoal and meeting the Indians along the way. Later on Cross organized a new party to go to California by stage, spending months with Indians on the journey. In Minnesota in 1862 he painted all the Sioux Indians who were sentenced to death by President Lincoln for the massacre of white settlers. At this time he became intimate with Sitting Bull, Red Cloud and American Horse, the famous Sioux chieftains.

Cross made five trips to Africa with P. T. Barnum, but his life-long ambition was to gather for himself a collection of Indian portraiture, and it was with this object in view that he spent a great deal of his time among the red-men and notable scouts and guides. H. H. Cross studied art, both in Europe and America, and produced successful and meritorious paintings of prominent people, including the Emperor of Japan, General Grant, President Diaz of Mexico, and others.

The real wild Indian is now a thing of the past and the Honorable T. B. Walker of Minneapolis is surely to be congratulated for having secured such a large number of Mr. Cross's portraits of most of the noted red men of the last four decades.

1. Chief Pole Cat, *Chenooken.*
2. Chief Big Foot, *Ogallala Sioux.*
3. Chief Pete, *Shoshoni.*
4. Chief Circling Bear, *Uncapapa Sioux.*
5. Chief Black Bear, *Uncapapa Sioux.*
6. Chief Man on Cloud, *Cheyenne.*
7. Chief Fraid of Bear, *Yankton Sioux.*
8. Chief Stone Calf, *Southern Cheyenne.*
9. Chief Nava, *Navajo.*
10. Chief Joseph, *Nez Perces.*
11. Chief Nevada, *Navajo.*
12. Chief Red Shirt, *Ogallala Sioux.*
13. Chief Washakie, *Shoshoni.*
14. Chief, Nachez, *Apache.*
15. Chief Madwater, *Apache.*

16. Chief Bull Bear, *Southern Cheyenne.*
17. Chief Boston Charley, *Modoc.*
18. Chief Schonkin John, *Modoc.*
19. Chief Captain Jack, *Modoc.*
20. California Joe, *Scout and Guide.*
21. Kit Carson, *Scout and Guide.*
22. Brigham Young, *Frontiersman.*
23. General John C. Fremont, *The Pathfinder.*
24. General Oliver Otis Howard, *United States Army.*
25. General E. R. S. Canby, *United States Army.*
26. General Samuel D. Sturgis, *United States Army.*
27. General Philip H. Sheridan, *United States Army.*
28. General Nelson A. Miles, *United States Army.*

CARL L. BOECKMAN
(1867-1923)

29. Chief Little Chief, *Blackfeet.*
30. Chief Lazy Boy, *Blackfeet.*
31. Chief Bill Shoots, *Blackfeet.*

Gallery 18

JADES

CASE No. 1

Number

1. Moss Green Jade Mountain or Shan.
2. Dark Green Jade Elephant "Si'ang."
3. Amber-colored Jade Mountain or Shan.
4. Rock Crystal Water Buffalo.
5. Ducey Quartz Water Buffalo.
6. Rutile Quartz Crystal.
7. Lapis-lazuli Square Jar.
8. Light-colored Lapis-lazuli "Lion of Korea" and Cubs.
9. Lapis-lazuli Double Vase.

CASE No. 2

10. Amethyst Ornament.
11. Amethyst Statue of Lich Tsze with Elixir of Immortality.
12. Amethyst Mountain or Shan.
13. Rose Quartz Bowl.
14. Rubelite Crystal from San Diego County, California.
15. Rose Quartz Boat.
16. Tomb Jade, Browned by Age.
17. Moss-green Jade Artist's Brush Holder.
18. Natural Quartz Crystal.

CASE No. 3

19. Wax-white Jade Brush Holder.
20. Bluish Gray Jade Tripod.
21. Green Jade Tripod—Dog of Fu Cover.
22. Green Jade Double Vase—Stalks of Bamboo.
23. Green Jade Vase.
24. Light Green Jade Vase.
25. Light Green Jade Vase.
26. White Jade Jar.
27. Wax-white Jade Vase.

CASE No. 4

28. Wax-white Jade Vase.
29. Wax-white Jade Teapot.
30. Wax-white Jade Vase.
31. Rose Quartz Vase.
32. White Jade Vase.
33. Rose Quartz Tripod.

34. Wax-white Jade Goblet.
35. Wax-white Jade Tripod.
36. Shaded Jade Carving.

CASE No. 5

37. Grayish-white Jade Tripod.
38. Grayish-white Jade Bowl.
39. Wax-white Jade Tripod.
40. Wax-white Jade Tripod.
41. Wax-white Jade Bowl.
42. Wax-white Jade Double Vase.
43. Gray Jade Dog of Fu.
44. Grayish-white Jade Gourd.
45. Greenish-yellow Jade Dog of Fu or Lion of Korea.

CASE No. 6

46. Pure White Jade Mountain.
47. Wax-white Jade Mountain or Shan.
48. Gray Jade Vase.
49. White Jade Vase—Chrysanthemum, Cord and Tassel.
50. Amber-colored Jade Bottle.
51. Light Amber-colored Double or "Victory" Vase.
52. Wax-white Jade Vase.
53. Rectangular Jade Jar.
54. White Jade Vase Mounted on Back of Swan.

CASE No. 7

55. Amber Vase Surmounted by Dog of Fu.
56. Chalcedony Bowl.
57. Baltic Amber.
58. Carnelian Quartz Vase.
59. Smoky Topaz Four-legged Vase.
60. Carnelian Quartz Vase—Pomegranate Shape.
61. Red Amber Rectangular Vase.
62. Porphyry Cylindrical Vase.
63. White Jade Vase.

CASE No. 8

64. Light Moss-green Jade Vase.
65. Moss-green Jade Flat Vase.
66. Moss-green Jade Tripod.
67. Greenish-white Jade Jewel Dish.
68. White Jade Brush Holder.
69. Jade Bowl.
70. Light Amber-colored Jade Vase mounted on Dog of Fu.
71. Brownish Amber Jade—Emblem of Good Augury.
72. White Jade Carp.

CASE No. 9

73. Wax-white Jade Libation Cup.
74. Wax-white Jade Teapot.
75. Wax-white Jade Oblong Dish.
76. Light-green Jade Hanging Flower Basket.
77. Green and White Jade Vase.
78. Water-green Jade.
79. Pure White Jade Vase—Lotus Flower.
80. Pure White Jade Vase—Wild Goose.
81. Pure White Jade Vase.

CASE No. 10

82. Pure Rock Crystal Vase.
83. Pure Rock Crystal Vase.
84. Pure Rock Crystal Vase—Dragon in Relief.
85. Pure Rock Crystal Carp.
86. Rock Crystal Vase.
87. Pure Rock Crystal Pitcher.
88. Pure Rock Crystal Pitcher.
89. Pure Rock Crystal Vase.
90. Pure Rock Crystal Pitcher.

EXTRA JADES

91. White Jade Vase.
92. Light-green Jade Boat.
93. White Jade Vase.
94. White Jade Teapot.
95. Green Jade Vase.
96. White Jade—Pelicans.
97. Green Jade Teapot.
98. Jade Mountain.
99. Jade Vase.
100. Wax-white Jade Bowl.
101. Dark-green Jade Bowl.
102. Light-green Jade Vase.
103. Dark-green Jade Vase.
104. Dark-green Jade Vase.
105. Flat Jade Vase mounted on Swan.
106. Jade Carving—Water Buffalo and Young.
107. Jade Carving—Elephant.
108. Jade Elephant.
109. Flat Jade Vase mounted on Water Buffalo.
110. Jade Mountain.
111. Green Jade Bowl.

SNUFF BOXES, AMBER, ETC.

Numbers 1 to 221.

ANCIENT NECKLACES

Numbers 1 to 72.

Gallery 6

POTTERY, PORCELAIN, ETC.

CASE No. 1

1, 2, 3, 4, 5. Holland Delft—Mark of Albrecht de Keizer 1642.
6, 7, 8, 9, 10. Holland Delft—Mark of Adrian Pynacker 1690.

CASE No. 2

11, 12, 13. Korean Vases.
14, 15. Chinese Celadon Jars.
16. Squat Bottle Vase—Old Fen Ting.

CASE No. 3

17. Mirror Black Chinese Beaker Vase.
18. Mirror Black Chinese Lantern Vase.
19. Mirror Black Chinese Beaker Vase.
20. Chinese Ginger Jar—Chrysanthemums.
21. Chinese Rose Jar.
22. Chinese Ginger Jar.

CASE No. 4

23, 24, 25. Large Hawthorne Jars.
26, 27. Reticulated Temple Jars.
28. Blue Temple Jar.

CASE No. 5

29. Large Black Temple Jar (Ming).
30. Large Black Temple Jar (Ming).
31. Green Temple Jar.
32. Green Temple Jar.
33. Green Bottle Vase.
34. Green Ginger Jar.

CASE No. 6

35 to 40. Old Herculaneum Ware—Fac-simile.

CASE No. 7

41, 42, 43, 44, 45. Old Wedgewood Cameo Ware.
46. 47, 48, 49, 50. Old Wedgewood Abyssinian Ware.

CASE No. 8

51 to 56. Ancient Greek Amphora Vases.

CASE No. 9

57 to 62. Ancient Greek Amphora Vases.

CASE No. 10

63 to 68. Ancient Greek Amphora Vases.

CASE No. 11

69, 70. Enameled Plates.
71. Enameled Plate.
72. Ispahan Plate.
73, 74. Ispahan Plates.

CASE No. 12

75, 76. Old Ming Pear-shaped Vases.
77. Old Ming Ginger Jar.
78, 79. Pair Blue and White Beakers.
80. Blue and White Lantern Vase.

CASE No. 13

81, 82. Plates Abbruzzi Ware—Sixteenth Century.
83. Plate Pesaro Majolica—Sixteenth Century.
84, 85. Plates French Delft—Sixteenth Century.
86. Plate French Delft—Marked Bogart.

CASE No. 14

87, 88, 89. Lang Yao or Sang de Boeuf Bottle Vases.
90, 91, 92. Lang Yao Ashes of Roses.

CASE No. 15

93, 94. Chinese Celadon Plates.
95. Chinese Celadon Plate.
96. Chinese Celadon Plate.
97. Chinese Celadon Plate.
98. Chinese Celadon Plate.

CASE No. 16

99, 100. Five Color Ming Jars.
101. Five Color Ming Jar.
102, 103, 104. Five Color Ming Ginger Jars.

CASE No. 17

105. Old Rhodian Plate.
106, 107. Old Rhodian Plates.
108, 109. Ispahan Plates.
110. Konbatcha Plate.

CASE No. 18

111, 112, 113. Chinese Lang Yao Lantern Vases.
114, 115. Chinese Lang Yao Lantern Vases.
116. Chinese Lang Yao Lantern Vase.

CASE No. 19

117. Ancient Black Bronze Temple Jar.
118. Ancient Greenish Bronze Temple Tripod.
119. Ancient Cylindrical Tripod.
120. Sunspot Bronze Tripod.
121. Sunspot Bronze Tripod.
122. Sunspot Bronze Beaker.

CASE No. 20

123. Bronze Incense Burner.
124. Bronze Incense Burner.
125. Bronze Incense Burner.
126. Bronze Incense Burner.
127. Bronze Incense Burner.
128. Bronze Incense Tripod.
129. Bronze Tripod.

CASE No. 21

130, 131, 132. Old Hizen Plates.
133, 134. Old Mason Stone-ware Plates.
135. Old Staffordshire Plate.

CASE No. 22

136, 137. Old Plates.
138. Old Ming Plate, Character Mark of Chia-tsing 1522-1566.
139, 140. Copeland Plates.
141. Old Pynacker Delft Plate.

CASE No. 23

142, 143. Very Old Dutch Delft Plates.
144. Very Old Dutch Delft Plate.
145. Old French Delft Plate.
146. Old Dutch Delft Plate.
147. Old French Delft Plate.

CASE No. 24

148, 149, 150. Japanese Plates.
151, 152. Japanese Plates.
153. Old Morton Plate.

CASE No. 25

154, 155, 156. Old Staffordshire Plates.
157. Old Staffordshire Plate.
158. Old Spode Plate.
159. Old Wedgewood Plate.

CASE No. 26

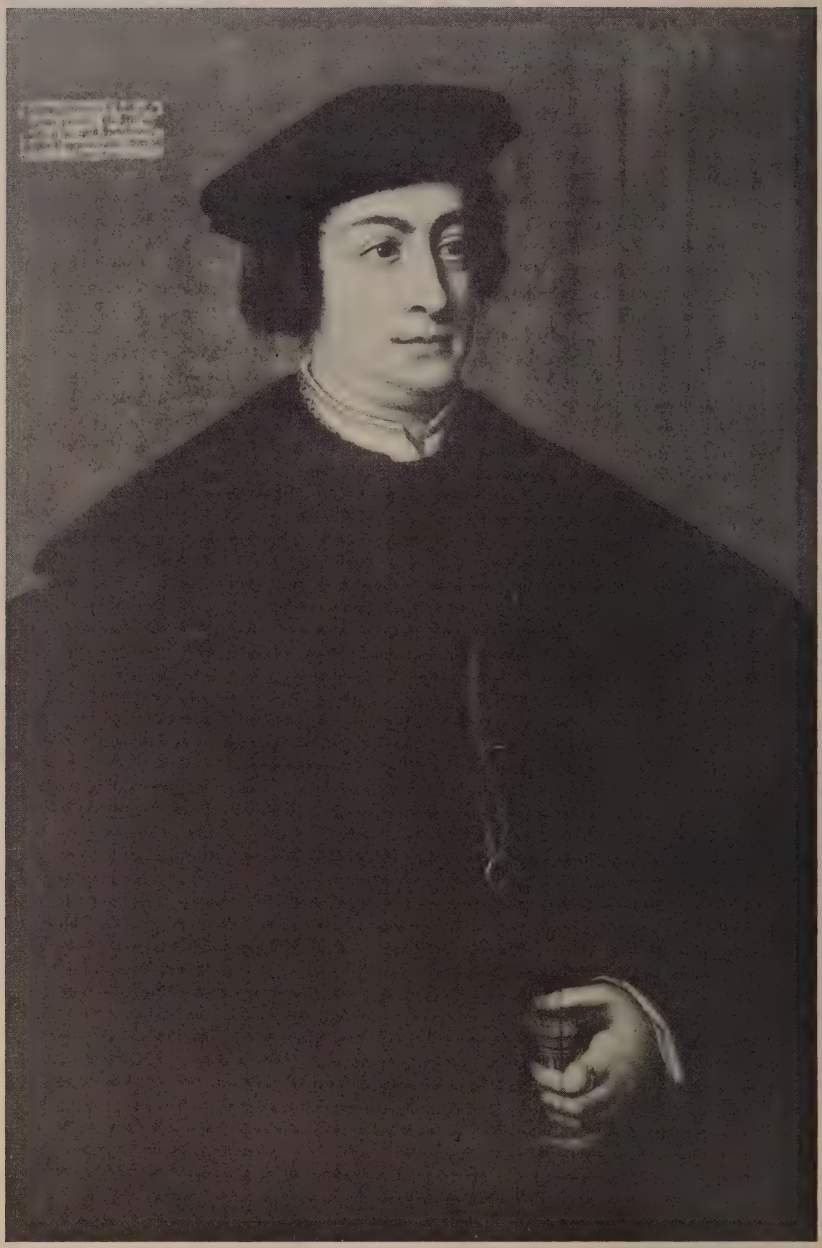
160, 161, 162. Amber-colored Japanese Vases.
163, 164. White Decorated Japanese Vases.
165. White Decorated Japanese Vase.

CASE No. 27

166, 167, 168. Old Herculaneum Ware—Fac-simile.
169, 170, 171. Old Herculaneum Ware—Fac-simile.

REMBRANDT VAN RIJN: *Erring Woman Before Christ*

AELBERT CUYP: *An Ideal Dutch Landscape*

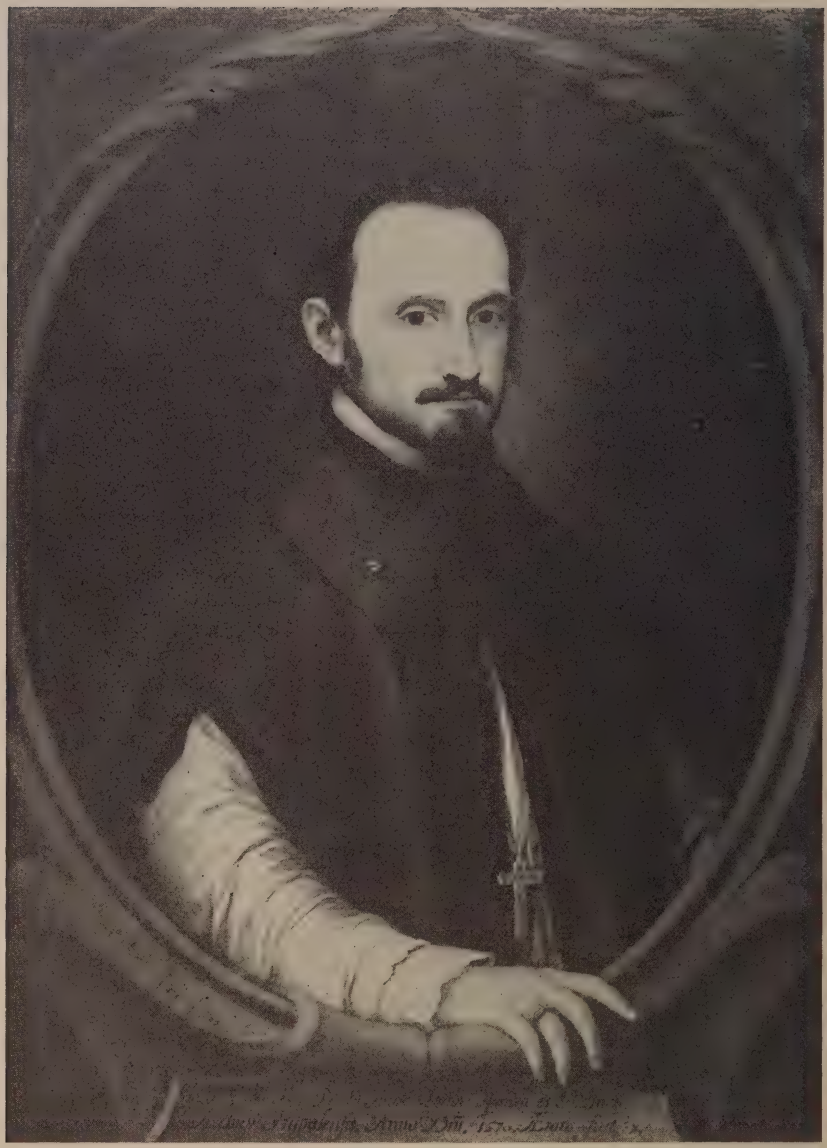


HANS HOLBEIN (the Younger): *Josephus Antonius de Acotta*

PAULUS MOREELSE: *Duchess of Modena*

MINDERHOUT HOBBEMA: *The Old Mill*

NARCISSE VIRGILE DIAZ DE LA PENA: *On the Road to Morleaix*



BARTOLOME ESTEBAN MURILLO: *Archbishop Ambrozeo Ignatio Spinola*

C.475.

ALONZO SANCHEZ COELLO: *Margarita de Parma, Daughter of Charles V*

HUBERT-ROBERT: *Memories of By-gone Ages*

JOSEPH MALLORD WILLIAM TURNER: *View Down the Grand Canal, Venice*

ANDREA DEL SARTO: *Madonna and Child*

FRA SEBASTIANO DEL PIOMBO: *Vittoria Colonna*

JEAN FRANÇOIS MILLET: *The Church at Greville*

HENRI HARPIGNIES: *Scene Near the Forest of Fontainebleau*

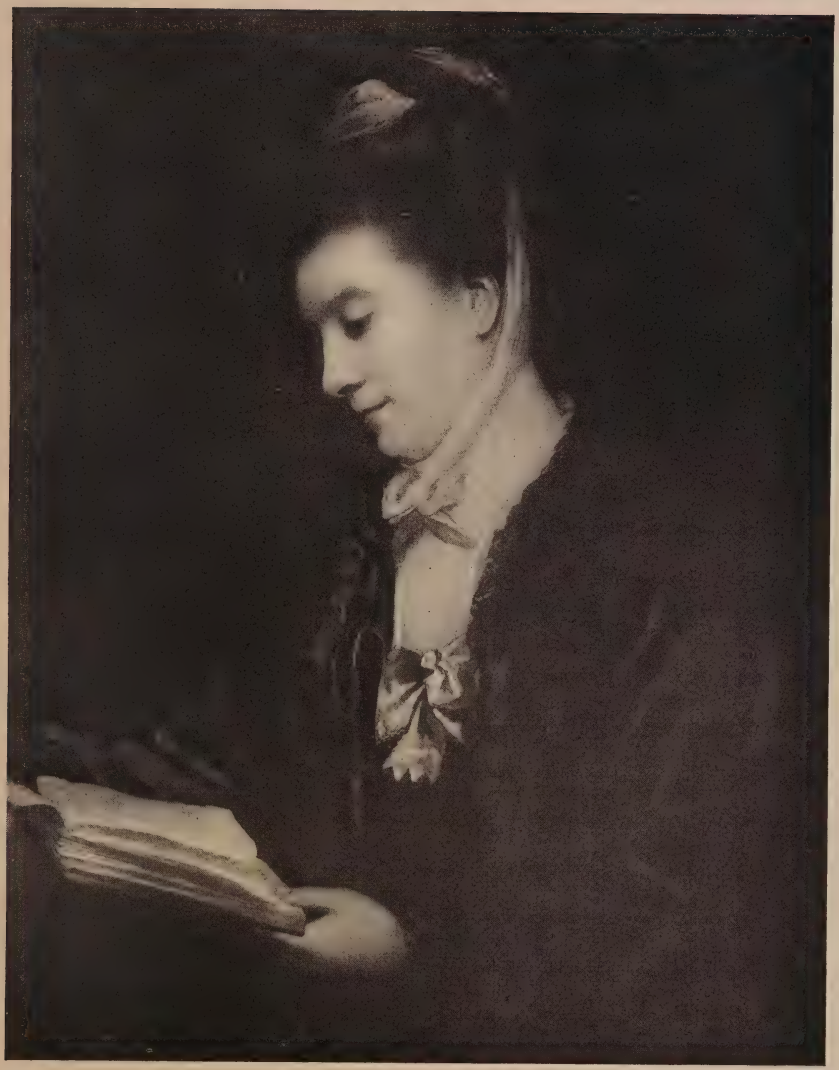
FRANZ HALS: *Burgomaster of Haarlem*

FERDINAND BOL: *Helena Eckhout*

JULES DUPRE: *The Drinking Pool*

JEAN BAPTISTE CAMILLE COROT: *Midsummer Pleasures*

SIR THOMAS LAWRENCE: *Admiral Codrington*



SIR JOSHUA REYNOLDS: *Mrs. Edmund Burke*

CLAUDE LORRAIN: *Classic Landscape*

CHARLES F. DAUBIGNY: *Summer Morning on the River Oise*

SIR ANTHONY VAN DYCK: *Mystical Marriage of St. Catharine*

SIR PETER LELY: *Lady Elizabeth Percy*

FELIX ZEIM: *On the Grand Canal*

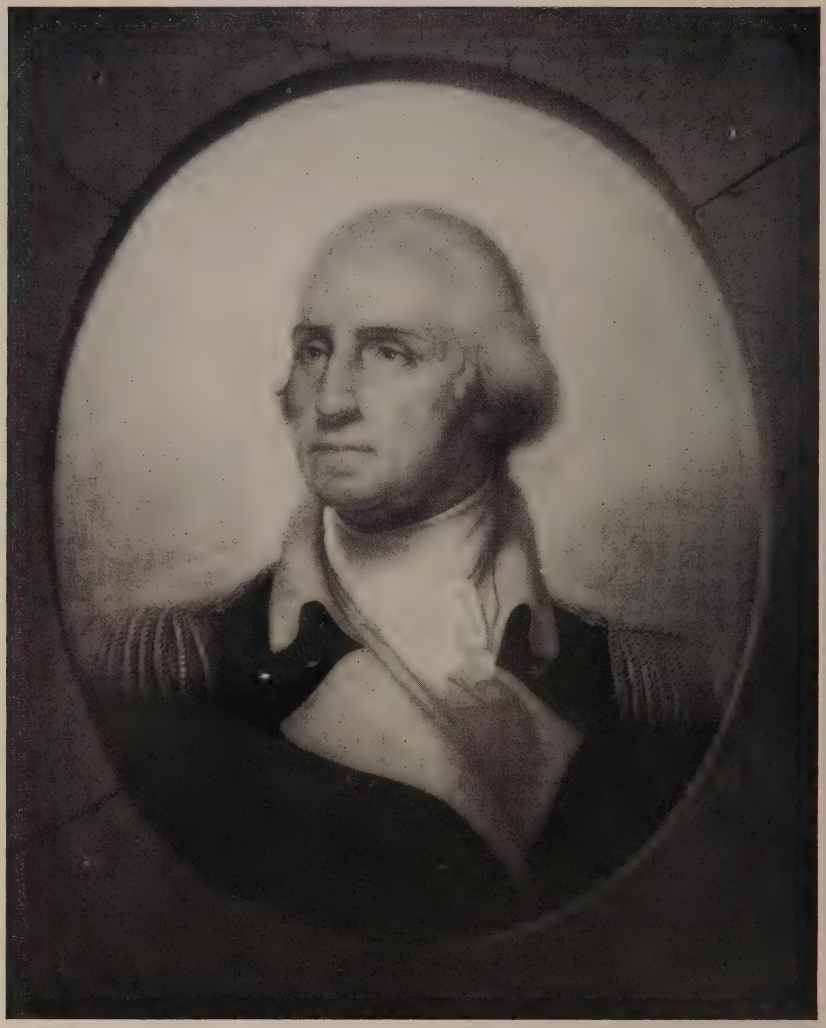
GEORGE INNESS: *Harvest Scene in the Delaware Valley*

THOMAS GAINSBOROUGH: *A Gentleman in Blue*

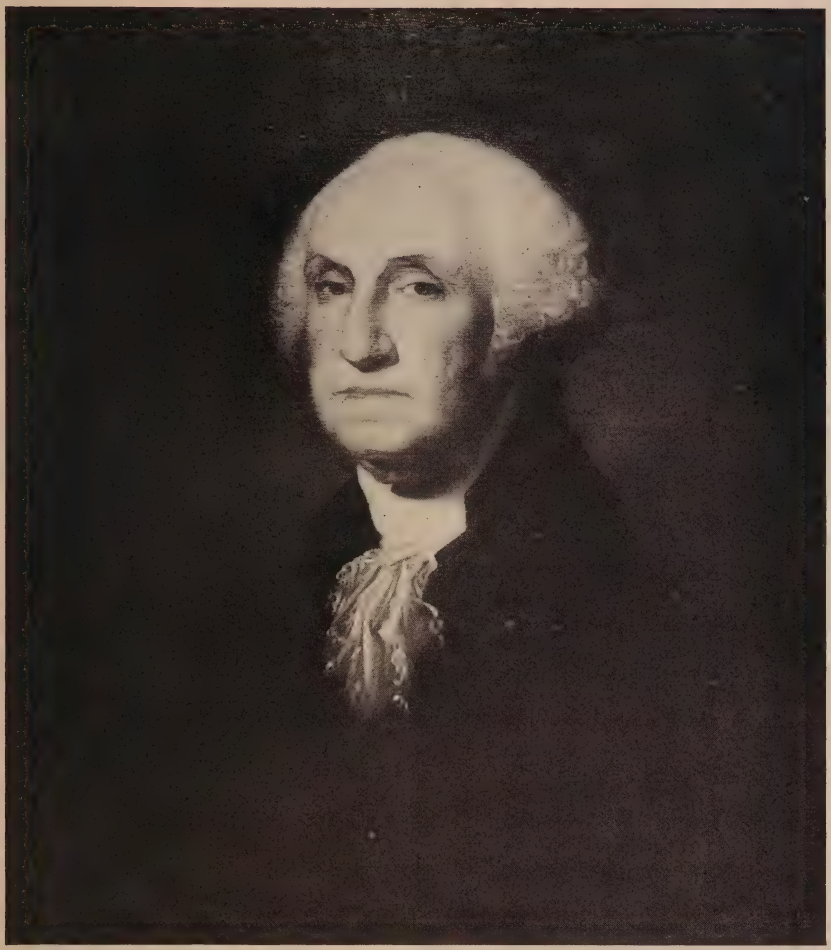
JAN VAN RAVESTEYN: *Mrs. Richard Whitehill*

JOHN CONSTABLE: *Constable's Artist Home on the River Stour*

JEAN CHARLES CAZIN: *Moonlight*



REMBRANDT PEALE: *George Washington*



GILBERT STUART: *Portrait of George Washington*

THOMAS MORAN: *The Ocean*

JULES BRETON: *The Evening Call*

CARLO DOLCI: *Madonna*

ANDRÉ ANTOINE CROCHEPIERRE: *Grandmother Rocking the Cradle*

FRANCIS COTES: *Lady Andrews*

GEORGE ROMNEY: *Mrs. Carnock*

H. H. CROSS: *Chief Washakie, Shoshoni*

JACOB BACKER: *Portrait of Mrs. Backer*

CONSTANT TROYON: *Cattle at Pasture*

Old Wedgewood Cameo Ware

Rock Crystal Ornaments

Jade Ornaments

Large Hawthorne Jars, Reticulated Temple Jars, Blue Temple Jar

Ancient Greek Amphora Vases

Old Ming Pear-shaped Vases, Old Ming Ginger Jar, Pair Blue and White Beakers, Blue and White Lantern Vase

Korean Vases, Chinese Celedon Jars, Squat Bottle Vase—Old Fen Ting

Holland Delft: Mark of Albrecht de Keizer, 1642
Holland Delft: Mark of Adrian Pynacker, 1690

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